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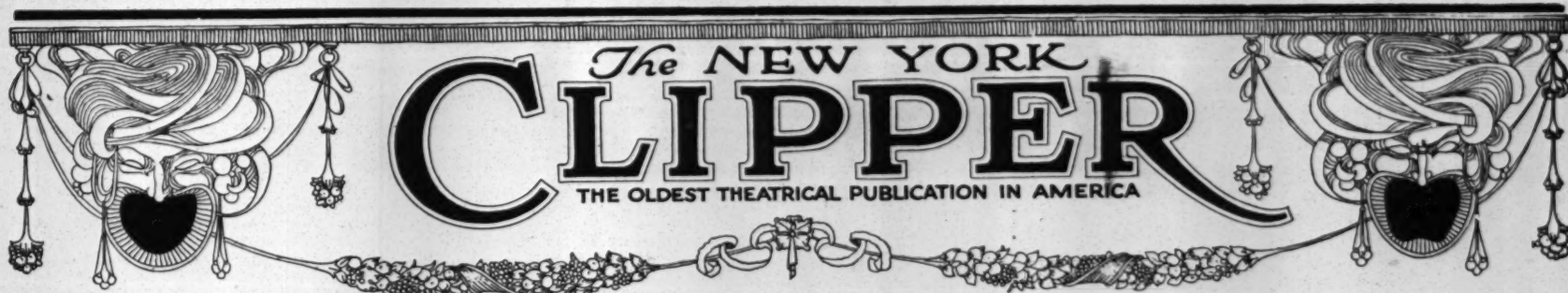
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MARION WEEKS

THE NATIONAL THEATRICAL WEEKLY



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START PROBE OF MOVIE EXPO

INQUIRE INTO \$16,000 DEFICIT

As the result of a rumpus that has been raised by certain dissatisfied members of the National Association of the Motion Picture Industry, which is said to have started when an attempt was made recently to discover why the Movie Exposition held in Madison Square Garden last October turned out to be such a disastrous flivver, a committee has been appointed to look into the matter, and make a detailed report of its findings.

The committee, as originally named, consisted of William L. Sherrill, P. A. Powers and Ricord Cradwell. Mr. Cradwell, however, declined to serve. Paul Cromelin, it is understood, was requested to accept Mr. Cradwell's place on the committee, but also asked to be excused. Mr. Sherrill was authorized by William A. Brady, who recently resigned as president of the N. A. M. P. I., to appoint another committeeman.

The chief point of contention seems to be whether Frederick H. Elliott, general manager of the N. A. M. P. I., acted with full authority when he engaged Madison Square Garden as a place to hold the Movie Expo. In certain quarters it is spiritedly contended that Elliott leased the Garden on his own responsibility and without having received official authority. This is one of the important points that the committee will endeavor to clear up.

An effort will also be made to ascertain who is to settle some fifteen or sixteen thousand dollars' worth of debts, that are said to have piled up as an aftermath of the big film show. The exposition was held under the auspices of the Motion Picture Exposition Company, Inc.

In view of the fact that the directors of this organization, including such men as William A. Brady, Lee Ochs, J. H. Hallberg, J. A. Berst, William L. Sherrill, and Louis F. Blumenthal, are considered to be men of undoubted financial standing, the report that they will be considerably relieved when the responsibility for the Garden fiasco is definitely fixed, was widespread during the week.

Manager Elliott, who seems to have been the target at which most of the interrogations with respect to the whys and wherefores of the Garden flivver have been aimed, thus far, has already been requested to render a detailed report of the liabilities, etc., of the Expo.

It is understood that some of the directors of the company that ran the Expo, have already settled several hundreds of dollars' worth of claims growing out of the affair and that they feel that it will be an excellent idea to have a showdown before matters take on a more serious aspect. Hence the present investigation.

BROADHURST HAS AN INTEREST

That George Broadhurst has a 25 per cent interest in "Parlor, Bedroom and Bath" was disclosed last week in affidavits filed in litigation pending between A. H. Woods and Klaw & Erlanger.

TOOK A CHEAPER HOUSE

The reason "Good Luck, Sam," the Camp Merritt soldier play did not open at the Century Theatre, where "Yip Yip Yaphank," the previous soldier play, found such favor, was because Morris Gest, the present lessee of the house, wanted a rental of \$7,000 a week, it was stated by the soldiers last week. Arrangements were then made with the Lexington Theatre, where they had to pay \$3,500 weekly.

Now the show is playing at the Knickerbocker Theatre, which has been rented to the soldier aggregation for \$2,100 a week. The show will close next Saturday night and returns to Camp Merritt.

Last week, the entire company were the guests of Lieutenant-Colonel Fawcett, Q. M. C., at a dinner given in the Hotel de France.

"KISS BURGLAR" RE-OPENING

The Shuberts' production of "The Kiss Burglar," the show first produced by Orr and Welch, and which was later taken over by the Shuberts, will open at the Broad Street Theatre, Newark, on Christmas Day. Marie Carroll follows Fay Bainter in the leading part.

The rest of the cast includes: Harry Clark, the Fowlers, Louise Mink, Grace Louise Anderson, Gerald Oliver Smith and Anna Sands.

Another company, under Coutts and Tennis' management, is playing one-night stands. With that company are: Patricia O'Hearn, Estelle Colbert, Johnny Dale, T. Henry Coote, Frank Gould, David Andrada, Lee Daly and Anthony Andre.

"HITCHY-KOO" GOING OUT AGAIN

The E. Ray Goetz production of "Hitchy-Koo" which closed in Montreal last week after a stormy tour through New York State, is going out again. The piece is being re-cast and rehearsals, under the direction of Joe Maxwell, will commence this week.

The piece was closed in Montreal by Driscoll and Edwards after it had played one performance of a week's stand. The company was then brought back to New York by Goetz and disbanded.

SUES HIPPODROME FOR \$30,000

The New York Hippodrome has been made defendant in a \$30,000 negligence suit brought by Henry P. Casey, a stage hand, through his attorneys, Olcott, Bonying, McManus and Ernst.

In his complaint, Casey alleges that he suffered a fractured skull and other bodily injuries when a steel rod fixture in an acrobatic act, which had been set improperly, became loose and, in falling, struck him.

SHUBERTS HAVE NEW PLAY

The Shuberts have purchased a comedy called "Miss Lily's Husband," from Mrs. Nevada Hesse and her husband, Alfred H. Hesse. It is to be produced this season. Mrs. Hesse was in Daniel Frohman's Lyceum stock company. Mr. Hesse is appearing in "Where Poppies Bloom," with Marjorie Rambeau.

HELD AS WHITE SLAVER

CHICAGO, Dec. 14.—Nick Chap, a circus performer of Columbus, is being held here on a charge of white slavery. It is charged that he induced Mrs. Grace Sturtevant, wife of a laborer, to accompany him from St. Joseph, Mo., to Aurora, Ill., through several states.

TEN OPENINGS HERE NEXT WEEK

ALL WANT CHRISTMAS BUSINESS

Ten new plays are scheduled to open in New York next week, a remarkable number for any season of the year, and probably the record for this particular week in any season. While Christmas, of every year, always sees one or two new productions, it has been the rule, heretofore, to hold over old shows for the holiday attendance, the week between Christmas and New Year's being considered the best week in the year.

Two new plays will also come in for New Year's week.

Five plays are scheduled for Monday night. They are "Somebody's Sweetheart," "Listen Lester," "Back to Earth," "Dear Brutus" and "Attaboy."

"Somebody's Sweetheart" is to open at the Central. It is from the pen of Alonzo Price, with music by Antonio Buffano and was first presented a year and a half ago by a stock company. Price was an employee of Arthur Hammerstein, and when the play was produced the latter took umbrage at him for having sent invitations to look over the show to several New York managers. Because of this, Hammerstein was one of the few producing managers who did not see its original production.

But, when he learned that several of them were dickering for the play he sent word to Price that he (Hammerstein) would take it, and the deal was closed in half an hour.

Then Hammerstein started looking for a New York theatre. He wanted the Astor, but was told that he could not have that. Then he hit on the Central. This the Shuberts also said was not available. Hammerstein then told the Shuberts that if he didn't get the Central he would go over to K. & E. and they would give him the Knickerbocker. This argument was strong enough to induce the Shuberts to have Brady move "Forever After" from the Central to the Playhouse and leave the former open to the Hammerstein production.

"Somebody's Sweetheart" was first called "The Magic Fiddle," but the name was changed after its first production. The leading role is played by Nonette, a well known vaudeville violinist. The play opened in Washington, where it drew \$14,000 on the week, and this was followed by a \$10,000 week split up between New Haven and Hartford. By those who claim to know, it is said to be a sure fire hit.

"Listen Lester," by Harry L. Cort, George E. Stoddard and Harold Orlob, which comes to the Knickerbocker, has had a rocky road to Dublin career. In its original production Emma Carus and Felix Adler played the leading roles, but could not agree from the start. They began quarreling at the first rehearsal and kept it up until the show reached Syracuse, where they were replaced by Ada Lewis and Johnny Dooley. John

(Continued on page 4.)

PUTS UP \$115,000 CASH

The largest cash amount ever deposited in court in connection with a theatrical suit growing out of brokerage commissions was deposited last week by Mary Pickford, who placed \$115,000 in cold cash in the safekeeping of the clerk of the New York Supreme Court pending her appeal of the judgment of \$108,207 obtained by Cora Wilkening, the theatrical broker, against the motion picture star.

Ordinarily, when an appeal is taken from a judgment, it is the custom of the appellant to file a surety company bond for double the amount of the judgment. But, in this case, in order to save the surety premium, which would have totaled over \$4,000, it was stated, O'Brien, Malevinsky and Driscoll, attorneys for Miss Pickford, obtained special permission from Supreme Court Justice Philbin to deposit the \$115,000 in cash, which amount is necessary to waive a possible affirmation of the judgment by the higher court, where more costs and interest accrue.

LOST MONEY ON BENEFIT

When "The Better 'Ole" company played a benefit performance at the Liberty Theatre in Camp-Upton last Sunday, the house lost money despite the fact that it played to capacity and the receipts totaled \$700.

It was explained that the actual cost of bringing the sixty people and settings from New York, including the money paid to the musicians and stage hands, totaled \$500. To the latter amount was added \$200, which is approximately what it costs the Liberty Theatre management to run a house for each performance. The services of the company were given free.

WANTS FULL PARTICULARS

Adele Rowland, through her attorneys, H. J. and F. E. Goldsmith, has made an application in the Supreme Court for a bill of particulars from Roberta Tearle in the alienation suit now pending.

Roberta Tearle is the former wife of Conway Tearle, from whom she secured a divorce in which, it was said, Adele Rowland was mentioned as correspondent. Later, Tearle and Miss Rowland were married, and it is from the present Mrs. Conway Tearle that the former wife is seeking to recover \$100,000. In the action, Adele Rowland is being sued under her right name, which is Ruggles.

REHEARSE "BE CAREFUL MARY"

"Be Careful Mary," by Anthony McGuire, is the name of the next play Weber and Anderson will produce. Harry Carroll, the composer and erstwhile vaudevillian, will appear in the show, which went into rehearsal last Monday and is expected to open within the next two weeks. The same firm is also preparing to shortly produce another comedy entitled, "Just Around the Corner," about which no announcement has yet been made.

BELASCO NOT TO RE-NAME PLAY

Notwithstanding all reports to the contrary, David Belasco will not change the name of "Tiger-Tiger," Edward Knoblock's play in which Frances Starr is appearing, as suggested by Chief Magistrate McAdoo in acting upon the recent complaint made against the tone of the piece. Business continues big and from present appearances the engagement will run well into the Spring.

W. A. BRADY RAPS CRITICS AT TICKET "SPEC" HEARING

**Says Managers No Longer Fear Wielders of Nasty Pens, for the
Broker Is the One Who Makes or
Breaks Shows**

William A. Brady took a rhetorical wall-op at dramatic critics last week when he publicly declared, on the floor of the Aldermanic chamber, that managers are no longer afraid of them.

"We managers no longer fear the biting, sarcastic and bitter outpourings of the dramatic critics against our plays," he said. "No matter how much they may inveigh against our productions, the fact remains their collective decision is ineffectual."

"However," continued Brady, "the ticket speculators do count, for they can and do 'make' or 'break' a play."

The occasion was the public hearing conducted in the City Hall by the committee on Social Welfare that is considering four separate bills designed to abolish ticket speculation. Brady appeared to voice his reasons as an argument in favor of Alderman Williams' bill which was drawn and is being sponsored by District Attorney Swann. The latter had the bill drawn following the agitation caused by the sale of tickets for the "Yip, Yip, Yaphank" soldier show at the Century and Lexington theatres.

The Williams bill, about which most of the discussion took place, provides that the price shall be plainly marked on each ticket, and that it shall be illegal for individuals or agencies to sell any ticket for more than fifty cents above the price printed on its face. All dealers in theatre tickets must obtain a license to transact business, and, where it is discovered that a dealer sells above the price fixed by law, his license will be revoked and criminal prosecution will follow.

In speaking in favor of the bill, District Attorney Swann stated that he would be in favor of any bill that would curb the ticket speculation evil.

"Personally, and as an official," he said, "I would like to see the entire business of dealing in tickets abolished. But, since I realize that this is impossible, I feel that fifty cents above the price stamped on tickets is a reasonable service charge by duly licensed agencies."

Later, the District Attorney compared

ticket speculators with "highwaymen who actually hold people up on the street."

Nathan Burkan, the theatrical lawyer, appearing in behalf of Ziegfeld and Dillingham to urge the passage of effective anti-speculation laws, suggested that a central theatre ticket office be established with several branches throughout the city, where managers would be welcome to offer their tickets for sale somewhat after the plan inaugurated for the sale of railway tickets by the Railroad Administration.

Sam Marks, former member of the Board of Aldermen, related an interesting story which shed light on the ticket selling methods adopted by some theatres. He showed two stubs of tickets for the Cort Theatre which had been purchased for the evening of Nov. 22. They had been bought from an agency by himself and brother-in-law, who wished to take their wives to see "The Better 'Ole." One stub, designating a seat in row "L" of the orchestra, had a price of \$2 printed on its face. The other stub, which designated a seat in the row behind, had a \$2.50 price printed on its face.

"From which you can plainly see," declared the former Alderman, "that two sets of tickets are printed by this theatre at least, where the seats in front seem to be cheaper than those behind."

The ticket agency recently conducted in the United Cigar Store across from the Hippodrome, also came in for adverse criticism by speakers who urged the passage of the Williams bill.

The attitude of Alderman McCourt was plainly against the bill, and he later told the CLIPPER reporter that he would vote against it, because he knew "it would do no good."

Although several representatives of the larger agencies were present, the District Attorney remarking on the presence of at least one agency owner, nobody actually said anything against the passage of the bill.

The Committee on Social Welfare went into an executive session after the hearing and will probably report on one of the bills this week.

SUES FOR ACCOUNTING

After listening to testimony for three days last week, Judge Erlanger reserved decision in an action brought by Bessie Thomashefsky, the Yiddish actress, against Joseph Edelstein, her manager and business partner.

According to the testimony the parties to the action rented the People's Theatre, on the Bowery, in August, 1915, which they used as a Yiddish playhouse, with Bessie Thomashefsky featured. A corporation was organized, Mme. Thomashefsky and Edelstein each holding 50 per cent of the stock. In December, 1917, they quarreled over the advisability of having Mme. Thomashefsky enact the leading role in a play called "A Woman of Today." The plaintiff insisted on playing the role instead of Mrs. Lobel, who had been assigned to the part. The plaintiff had her way, but refused to speak to her manager, and a short time afterwards brought an action in the Supreme Court through Wahle and Kringle, her attorneys, to dissolve the partnership and for an accounting.

It was testified that the plaintiff and defendant each drew \$100 weekly from the business, which has yielded an average of over \$8,000 a season since they began operating the theatre. A. H. Sarason represented the defendant.

HOLLIS, BOSTON, DARK

BOSTON, Dec. 16.—The Hollis Theatre is dark this week following the engagement of Ethel Barrymore in "The Off Chance."

STAGE HANDS' BALL DATE SET

Local No. 1 of the Theatrical Protective Union has engaged all the rooms in the New Yorkville Casino for the evening of March 1, 1919, for the sixth grand annual ball of the organization. This has been done in anticipation of the large attendance expected.

Lieutenant Lambert Eben's 71st Regiment Band, consisting of seventy-five musicians, will play throughout the various halls in the Casino during the evening. It has been announced that all members who purchase one dollar's worth of tickets for the ball will be exempt from the twenty-five cent burial tax assessed in behalf of deceased members.

Last year's ball realized a profit of \$7,000 for the organization. This year it is expected that the profits will exceed \$10,000. The following comprise the committee on arrangements: H. L. Abbott, Gus Durkin, Harold W. Williams, E. H. Convey, D. Quatrochi and Charles S. Murphy.

"OH, BOY" CANCELS XMAS.

DECATUR, Ill., Dec. 14.—The "Oh Boy" Company which was to have given a performance here on Christmas Day, has cancelled its engagement. This is due to the fact that several towns where they expected to play are under quarantine.

The manager of the Lincoln Square, John L. Bennett, went to Chicago last week to get definite bookings for the plays which will be presented here.

"DEAR BRUTUS" ATHLETIC HIT

ATLANTIC CITY, Dec. 13.—The first American presentation of Sir James M. Barrie's new comedy, "Dear Brutus," was made last night at the Apollo Theatre here, with William Gillette in the titular role. Allegorical in form and considerably profound, it was, nevertheless, well received by an audience which, if it did not comprehend clearly and readily, appreciated the sheer art of the cast.

Barrie, for most people, is a little too subtle, and the sublimated atmosphere of fantasy with which he wraps his ideas is loved perhaps only by those of aesthetic tastes. In "Dear Brutus," he is at his best and, with his customary whimsicality, dangles an idea before our eyes and teases us by leaving the yes or no to our own decision.

"Dear Brutus" has for its idea what might happen if people were given a chance to live their lives over again. He borrows his theme from Shakespeare's speech, "the fault, dear Brutus, is not in our stars but in ourselves that we are underlings."

This assumption, that there is no destiny or fate, evidently is recognized by Barrie as sophistry. He attempts to draw no conclusion, but merely plays with the thought in a delightful way.

His story concerns a company of people, barely acquainted with each other, who have been invited to the country house of one Lob, a man of indefinite age and alleged supernatural powers, a sort of paraphrase of Puck. He tells them of a mythical forest which is supposed to appear on the downs once every year. Those entering this forest are said to receive a second chance.

Lob beguiles his guests into entering this forest. Six of the eight do precisely as they always have done. But one pair grasp their opportunity and win their right to the second chance.

It is curious to note that in the second act, in the scene between Mr. Gillette and Helen Hayes, this comparatively inexperienced actress achieved a distinct triumph. Naturally it was Mr. Gillette's ineffable art that made such a thing possible. Nevertheless, Miss Hayes' interpretation of the "Dream Daughter" was so beautifully shaded and so supremely dramatic toward its close that she swept the big audience into noisy and persistent applause. No finer cast has ever been seen here, its constituents being Hilda Spong, Sam Sothorn, Louis Calvert, Grant Stewart, J. H. Brewer, Violet Kemble Cooper, Myrtle Tannehill and Elizabeth Risdon.

Artistically, "Dear Brutus" is a masterpiece. But from the aspect of the box office, it may not rise to a corresponding greatness.

UNCLE SAM MANAGING SHOW

NEWPORT NEWS, Va., Dec. 16.—Uncle Sam is going into the show business, for a while, at least, and is sending out a company which will open January 13th in Baltimore, Md., and make a month's tour of Pennsylvania over the Klaw and Erlanger time.

The object of the show is to raise funds for the entertainment of returning overseas soldiers. It will travel in two special passenger coaches and a baggage car. The title of the show will be "An Intimate Revue in Black and White," and the company will be entirely composed of soldiers and sailors detached from the service for the purpose of playing.

The show will be staged under the direction of Sergeant Hal Oliver. A unit of players will be retained at the Army and Navy Hall, this city (formerly the Tabernacle) and during Sergeant Oliver's absence with the road company the shows here will be put on by Army Song Leader Geoffrey O'Hara.

LIFT THEATRE BAN

TERRE HAUTE, Ind., Dec. 12.—The proposed second closing of theatres while allowing other places to remain open on Sundays and holidays, which the managers were preparing to fight, has been declared off. Figures show that more cases of influenza developed during the six weeks closing of theatres than at any other period. The situation here is greatly improved and few new cases are reported.

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TEN SHOWS TO OPEN

Cort, who is sponsor for the production, has had several play doctors working on it until now he believes it ready for a New York opening. The cast includes: Gertrude Vanderbilt, Clifton Webb, Ada Lewis, Johnny Dooley, Eddie Garvie, Ada Mae Weeks, Hal Wilson, Ruth Mabee and Esther Ingham.

"Back to Earth," William Le Baron's comedy, will be brought to the Henry Miller Theatre by Charles Dillingham. It is somewhat of a novelty, its theme being based upon the return to earth by a man for a given period, with the understanding that in order to return to heaven he must accomplish certain things. It is his attempt to carry out this stipulation that furnishes the comedy. After its original production in Washington the third act was rewritten and it there went to Baltimore where it played to \$12,000.

"Dear Brutus," a J. M. Barrie play comes to the Empire with William Gillette in the leading role. The combination of Barrie and Gillette is very attractive and a successful run is predicted for the Empire's new offering.

"Attaboy," a soldier play, comes to the Lexington Theatre, reopening the house after a week of darkness.

"A Prince There Was," and a new play by Rita Wellman, will be the Tuesday's openings.

With Robert Hilliard in the leading role, "A Prince There Was" will open at the George M. Cohan Theatre. The play is from a story by Barragh Aldrich, and was originally written by Hilliard and Frank Westerton. At its first performance several weeks ago at Atlantic City George Cohan pointed out certain defects in the play, and Hilliard asked him to make what changes were necessary. Cohan went to work and the changes made were so sweeping that the billing now reads "A Prince There Was," from a story by Barragh Aldrich, put into play form by George M. Cohan. But, even with its changes, it is said that the play depends upon the personality of Hilliard for any success it may achieve. It played Washington and Baltimore and was intended for the Vanderbilt, but the collapse of "By Pigeon Post" has caused it to go to the Cohan.

A piece called "The Gay Wife," with Emily Stevens as the star, will go into the Vanderbilt. It will be presented by Arthur Hopkins.

"East Is West" and "The Voice of McConnell" open on Christmas night.

"East Is West" will be an Astor Theatre attraction. It is the joint work of Samuel Shipman and John B. Hymer, the latter heretofore only known as a vaudeville writer. The play is Oriental in theme, with scenes laid in China and Frisco. It is a William Harris, Jr., production and has a strong cast headed by Fay Bainter, George Nash, Forrest Winant, Lester Loneragan and Hassard Short are others in the company.

"The Voice of McConnell," with Chauncey Olcott as the star, opens at the Manhattan Opera House. The attraction is under the direction of Cohan and Harris and the play is from the pen of George Cohan.

"The Little Journey" will go into the "Little Theatre," with Estelle Winwood the featured member of the cast. The opening was originally announced for Christmas night, but has been postponed to the following night.

New York week will see two, "The Melting of Molly" and "Keep It to Yourself."

"The Melting of Molly" was originally produced by Frederic McKay, with Irene Franklin in the title role. This was several seasons ago. The production was not successful, but the piece was believed to have sufficient merit to warrant its overhauling. The Shuberts became interested in it, and it was tried out and then taken to Chicago. It closed in that city on Saturday night, and will be brought to the Broadhurst Theatre.

"Keep It to Yourself," a farce by George Broadhurst, is scheduled to be presented under his management at the Thirty-ninth Street Theatre on the 30.

CENTRAL MANAGERS' ASS'N TO REACH OTHER STATES

Organization That Has Been Operating in Pennsylvania for the Last Year Wants to Establish Representatives in All Capitals—Starts Membership Campaign

The Central Managers' Association, which has heretofore confined its operation almost exclusively to Pennsylvania, is about to branch out and, within the next year, plans to have representatives in the capital of practically every Eastern State. The duties of these representatives will be to look after legislation that is adverse to theatrical interests, give advice and even assistance when such may be found necessary.

The organization, which now has over one hundred members, made up of managers throughout Pennsylvania, was started primarily for the benefit of the one-night stand road manager and his problems and the houses that book one-night attractions. The first step taken to make the organization of service was the institution of a system of reports to be made by each manager, each night, of the attraction that played his house. These were then duplicated and sent to each other member of the association, so that, within a few hours after a new show opened in a house that was a member of the association all other members of the organization would have a line on it.

This has been of great service to all members in booking their attractions, and

the idea now is to extend the area covered by the association until it embraces practically all the East.

A vigorous campaign for membership is now on to bring this about, it being hoped that 500 members can be obtained. Some of those who have just joined are Harry G. Somers, representing the Powers Theatre, Grand Rapids, and the Oliver, South Bend, Ind.; Robert A. Fulton, representing the Grand Opera House of Titusville, Pa.; T. G. Evans, of the Strand, Van Wert, Ohio; C. E. Rettig, of the Sorg Opera House, Middletown, Ohio; George S. Chellis, of the Wysox-Grand, Muncie, Ind., and Byron S. Bailey, of the Scottdale Opera House, Scottsdale, Pa.

The officers of the association wish everyone to understand that the association is not, nor does not contemplate booking shows, the bug in the ointment of all previous organizations. A central office is maintained at York, Pa., but it is only for the transaction of other business. The president of the association at present is N. J. Fitzgerald, of the Lyric Theatre, Allentown, Pa., and Nathan Apfel, of York, secretary.

A banquet of the association is shortly to be held in New York.

ZIEGFELD RETURNED TICKETS

Flo Ziegfeld evidently does not think much of the new show, "The Midnight Whirl," which Morris Gest opened last Thursday atop the Century Roof, for he is reported to have returned the tickets which Gest had sent him for the opening. This followed his alleged action of barring John Mears, manager for Gest, from the New Amsterdam roof the night of the new "Frolic" opening.

Just what prompted Ziegfeld to return the tickets which Gest dispatched to him for the opening night, was not learned, but it was stated that he did not like the idea of Gest taking away many of his prettiest girls, and that this might have something to do with his action both toward Mears and the Century roof opening.

However, a number of persons very close, if not actually in the employ of Ziegfeld, were seen at the opening and were doubtless able to describe the show to him if he was at all interested in it.

BURTON & DUDLEY MOVE

Following an argument with Max Rogers of whom they rented office space at 1572 Broadway, Burton and Dudley, the producers and managers, last week moved their offices several flights up and are now domiciled in the Harry Fitzgerald offices.

The disagreement appears to have arisen over a number of things, of which a telephone bill for \$88 was one, Burton and Dudley claiming that they did not owe it, while Rogers maintained that they called Buffalo and other long distance points until it reached that total. Rogers also maintains that the office was recently broken into, and a quantity of furniture taken, and said early in the week that he was about to apply for warrants for several persons whom he thought knew something about the matter.

RECAST "STOP THAT MAN"

George Hobart has recast and is about to start new rehearsals of his farce, "Stop That Man," which had an out-of-town opening a short time ago and was then brought in. As soon as ready it will be reopened.

LEFFLER IN WOODS OFFICE

George Leffler, for a number of years with the Harris interests, has been established behind a big desk in the A. H. Woods offices, where he is to route all shows, as Victor Leighton used to do.

SUES SPELLMAN CIRCUS

Winifred Robinson, a singer, last week won an action for breach of contract against Frank P. Spellman's United States Circus Corporation. Last week, Chief Justice O'Dwyer, in the City Court, handed out a verdict which gives the plaintiff a judgment for \$960 with additional costs and interest.

In her complaint, filed through Sykes, McCole and Potter, Miss Robinson alleged that she entered into a contract with the circus to perform as a soloist for a period of twenty-four weeks, beginning May 1, 1917, for which she was to receive \$40 per week and expenses, including her board. However, after waiting until November, 1917, for the circus which Frank Spellman had promoted, and for which, it was said, considerable stock had been sold by the promoter throughout Ohio and Pennsylvania, to get into operation, Miss Robinson decided to bring the suit which was last week decided in her favor.

At the time Spellman was promoting the circus it was reported that Miss Anne Morgan, sister of J. P. Morgan, the financier, and other prominent people were interested in the venture. It was announced that the show would travel about the country on specially designed auto trucks, and, at the time, a great deal of publicity was derived from the novelty of the plan.

Although the answer of the defendant was sworn to by Frank P. Spellman, its president, and denied all the plaintiff's allegations, Spellman did not appear as a witness at the trial. Justus W. Smith, the defendant's attorney, said Spellman is at present in Ohio, where his wife is ill.

"TEN NIGHTS" IS READY

Clyde E. Anderson's "Ten Nights in a Barroom" will open on Dec. 21 in Daytona, Fla. The show will remain in the South until May. The roster follows: Chas. Adams, Bert Coe, Tom Lewis, Dave Frazer, John Prince, Harry Clark, Adam Kline, Miss Kate Coe, Peggy Underwood, Anna Roberts, Lillie Hicks, Margaret Green; Clyde E. Anderson, owner and manager; second men, Joe Rogers and John Denamore; stage manager, Otto Kline; Chas. Haas, musical director; Bill Lake, carpenter; Ed. Healy, electrician, and John Thomas, props. The canvas men are: Tom Riley, Dave Glover, Fred Sigman, Tom Perry, Chas. Raymond, Harry Miller, Bill Doughty, George Brown, Adam Smith, Dave Ellworth, Fred Adams, Bill Hill, Fred White and Tom Mack.

"BETTER 'OLE' CAST IS SET

"The Better 'Ole" company, which is scheduled to open in Boston December 6 at the Hollis Street Theatre, will have the following principals in its cast:

Edmund Guernsey, Leon Gordon, Percy Jennings, R. Derby Holmes, F. Gatenby Bell, Lynn Starling, Vernon Kelso, Homer Peach, Ethel Steel, Helen Whipple, Peggy Pates, Mrs. Leon Gordon, Georgette Marcel, Edna Dorman and Mrs. Edmund Gurney.

WOODS WINS AGAIN

The Appellate Division of the Supreme Court last week refused to issue an injunction against A. H. Woods to restrain him from booking "Parlor, Bedroom and Bath" in Shubert houses. The application was made by Klaw & Erlanger, who have a twenty-five per cent. interest in the show, and who claimed that Woods should have booked it in their houses.

BOSTON SHOWS CLOSING

BOSTON, Mass., Dec. 18.—"Going Up," at the Colonial, is in its last two weeks and will close here on December 21. Barney Bernard and Alexander Carr in "Business Before Pleasure," at the Wilbur, are also in their last two weeks and will close here on the same day. "The Passing Show of 1918" is in its last three weeks at the Shubert and will close on December 28th.

CARRILLO TO BE STARRED

Leo Carrillo has signed a new contract with Oliver Morosco by the terms of which he will be starred instead of featured in "Lombardi, Ltd." Arrangements are now being made whereby the play, with the original company, will be sent to London.

"HALF PAST EIGHT" QUILTS

SYRACUSE, Dec. 15.—After a row over the payment of salaries with Ed. Perkins, owner of the show, the members of the "Half Past Eight" Company which opened at the Empire, here, last Monday night, refused to play the last two performances on Saturday and the house remained dark.

Roy Stever and Mildred Lovejoy, dancers, who began their professional career at the Hotel Onondaga here, are said to have been the instigators of the strike against the show. Early Saturday morning they visited Perkins at his hotel and demanded that the show's owner, author and manager, prove his good faith by paying them their salary. Perkins was told that he would have to pay the entire company or there would be no performance that day.

Following their interview, Stever and Lovejoy gathered together the other members of the company, and after relating the result of their talk with Perkins and making several references to another show, "The Red Clock," that he had handled, it was unanimously decided to quit right then and there.

Shortly afterward the following players left for New York: Joe Cook, Sybil Vane, Ruby Lorraine, Joe Melino and Jack Nichols. Stever and Lovejoy remained here and Perkins took an afternoon train for New York. Twenty members of the Clef Club also came back. The show had been scheduled to play Rochester and Toronto next week, but had to cancel.

At the Hotel Claridge Monday morning, Perkins declared that the dancers were the ones that caused all the trouble.

"Had it not been for them we would now be playing in Rochester and everything would be running smoothly. As it is, I have been forced to cancel all future bookings," he said.

He then stated that he had paid the hotel bills of the company in Syracuse, as well as their railroad fares back to New York.

CHAPLIN TO ADD TO ANSWER

Charlie Chaplin, the motion picture star, was granted permission last week to file a supplemental answer and counter claim for \$100,000 in the suit for \$500,000 which the Essanay Film Company has brought against him in the Supreme Court.

Chaplin, through his attorney, Nathan Burkan, alleges in his counter-claim that when the plaintiff brought from its vaults a film entitled "Triple Trouble" and advertised and exploited the feature as an original picture in which he had appeared previous to the termination of his contract with the Essanay Company, the public was being imposed upon; that the film was a patchwork, put together in some sort of definite film arrangement which showed him off to bad advantage and, therefore, injured his artistic reputation to the extent of \$100,000.

The complaint filed by the Essanay Company last April alleges that, after agreeing verbally to make ten pictures for the company during 1916, Chaplin quit the company after he had finished but six of the bunch. The agreement between the Essanay Company and Chaplin provided that the latter was to receive a bonus of \$5,000 for signing, \$1,250 a week thereafter and an additional bonus of \$5,000 at the expiration of the contract.

START "FROLIC" ROAD CO.

F. Ziegfeld, Jr., started last week to engage people for a traveling "Midnight Frolic," which will make a tour of the principal cities in the country, opening in Philadelphia. The show, which will be a reproduction of the "Frolic" on the New Amsterdam Roof, will be staged by Ned Wayburn. As soon as the show is launched, Wayburn will go to Paris, France, to arrange for a similar entertainment at the Folies Marigny.

MINDEL JOINS WORLD STAFF

Phil Mindell, who has press agented innumerable celebrities in the theatrical and motion picture fields during the last ten years, is now a member of the staff of the *Evening World*.

PRODUCERS MIX IT UP

Frank Tannehill, who is putting out a musicalized version of the old play "Nancy Hanks" to play the cantonments, and Ed. Hutchinson, who was rehearsing some of the numbers in the piece, had a disagreement during one of the rehearsals last week which ended in open warfare.

According to the spectators Frank wanted to peacefully arbitrate the matter in dispute, but Hutchinson believed in more drastic measures and opened warlike proceedings by swinging a wild one for Tannehill's head. The big author ducked and countered with a smash to the jaw and the two men then mixed it up for a minute or more with Tannehill on the long end. Hutchinson is no longer associated with the production and Tannehill is putting the piece on alone.

GRACE GEORGE OPENS

Grace George opened in her new play, "The Widow's Might," at Stamford, on Monday, and will make her first metropolitan opening in the piece at Washington next Monday. In the cast are: Leslie Austin, Zella Sears, Mayne Lytton, Cora Witherspoon, Harry Hanlon, Kathleen Comegys, Arthur Dennis, and John War-nick.

THOMAS PLAYED NEW SKETCH

Augustus Thomas presented a new and intensely dramatic sketch at the Lambs Club last Sunday night entitled, "An Episode," and based upon an incident in the life of a soldier at the battle of Chateau Thierry. It is expected that he will later develop it into a full length play, so well was it received by the Lambs.

GETS \$1100 IN MIDDLETOWN

MIDDLETOWN, N. Y., Dec. 14.—"Parlor, Bedroom and Bath" played to an \$1,100 house when here one night last week, which is considered very good for a town of this size.

GERARD SELLS PLAY INTEREST

Barney Gerard has disposed of his interest in the play, "Bruised Wings," to Edward Clark, who will shortly announce a date of production.

MAYTIME BOOKED IN BRONX

"Maytime" will open at the Bronx Opera House on Dec. 20, where it is to stay for one week.

SMILEAGE CAMPAIGN SOLD \$2,000,000 WORTH OF TICKETS

**Boys in All Camp Theatres Used Them as Fast as Received—
The War Over, Further Sale Is
Discontinued**

With the discontinuance of the sale of Smilage for the shows at the various army camps, it was announced last week that over \$2,000,000 worth of books had been disposed of since the plan was inaugurated less than a year ago. And of this amount, all but \$200,000 worth of tickets have been redeemed. However, it is expected that the soldiers will have used up all the books they now hold within the next few months.

At the present time, there are forty-two Liberty Theatres which have been in operation throughout the country. The shows given in them have been patronized by an average of 125,000 soldiers daily. The top price is twenty-five cents, which would make the total daily receipts, according to the attendance figures, approximately \$31,250, and, when it is considered that the theatres play seven days a week, the amount taken in since last January totals into the millions.

The visiting attraction at the Liberty Theatres receives seventy per cent of the gross receipts taken in, the coupons from

the Smilage books being figured as cash in the reckoning. The average nightly receipts at each theatre has been \$750, so that the shows booked, considering the class of entertainment offered, have for the most part been making money.

It has been found that the soldiers will not attend attractions other than farce comedies, girl shows and variety bills, in general. For that reason, none but the class of shows enumerated have been booked by the Military Entertainment Committee of the Commission on Training Camp Activities, of which Raymond B. Fosdick, former Commissioner of Accounts in New York is Chairman and J. Howard Reber, the commission representative in charge. The latter has personal charge of the bookings, with headquarters in the New York Theatre Building.

The reason given for the discontinuance of the sale of Smilage books is because the plan will be too expensive with no war in progress and the demand for entertainments in the camps will soon be over.

CHARGES RACE PREJUDICE

Frank McIntosh, a negro employed in the office of the District Attorney of the Bronx, had Frank Stillman, manager of the Bronx Exposition Park, arraigned in the West Farms Court last week charged with violating the Civil Rights act, by refusing to admit him to the swimming pool.

According to McIntosh's complaint, he went to the park and tried to buy a ticket for admission at the booth. The cashier started to pass out the ticket, when she happened to look up, and, on seeing that he was colored, pulled the ticket back and asked, "Are you a member of the club?" McIntosh claims that in spite of the fact that white persons were being admitted to the pool, the cashier refused to allow him to purchase a ticket because he was not a member of the Bronx Aquatic and Recreation Club.

Policeman McLoughlin, of the Westchester Station, who was in the Park at the time, testified that he had gone to the booth while McIntosh was there and was also asked whether or not he was a member of the club. The policeman stated that when he replied in the negative, he was told to go to another booth and that there, he was able to get a ticket.

Samuel Fein, a director of the park and also counsel for the corporation, declared that the Bronx Aquatic Club was formed in August and leased the pool. In stating his side of the case, he said that the law as amended in 1915, while it prohibited innkeepers and managers of places of amusement from discriminating because of race or color, did not apply to clubs.

MIND READERS AT ODDS

The Great Clayton, mind reader, has filed a complaint with the National Vaudeville Artists, Inc., against Alla Axiom, another exponent of the psychic art, alleging that the latter is using billing matter that infringes on that of the Clayton turn.

Clayton complained over a year ago about the same subject. The N. V. A. has decided to take the matter up with the V. M. P. A.

TO AID SOLDIERS GET JOBS

All theatres are now going to help the United States Employment Bureau get jobs for the men in service who have been mustered out. Announcements will be made on the stages and the screens of all show houses of any kind, directing discharged men as to where to inquire regarding positions.

SCHOEFFEL LEFT \$510,400

BOSTON, Dec. 12.—John B. Schoeffel, the late Boston manager, left an estate the aggregate of which is estimated at \$510,400. \$113,000 of this amount is in real estate, his Summer home at Manchester being appraised at \$48,000 and land and buildings in Haymarket place, Boston, on which the Tremont Theatre is situated, valued at \$70,200.

There is a general supposition that the deceased left a will, but none has, as yet, been found and it may be necessary to institute a friendly litigation for the purpose of determining how his property is to be distributed.

BERNHARD COMING HERE AGAIN

Beverly Sitgreaves received a cablegram from Sarah Bernhardt last week in which she states she expects to pay a visit to this country again early next year. Miss Sitgreaves was asked in the cable to join Mme. Bernhardt in Paris as soon as possible as a member of her company and play a role in a new play. Arrangements were made by Miss Sitgreaves to sail at once, and any day may find her doing so if her efforts are successful. Mme. Bernhardt, according to the cable, plans to come to America as soon as her present season in Paris is ended.

SIGNS WITH BATES BROTHERS

Jimmie Evans has signed for the season with the Bates Brothers Musical Comedy Company, headed by Lew Williams and Dora Davis. They are presently playing in New England. The roster is as follows:

Lew Williams, Jimmie Evans, Will Loker, John Fagin, Budd West, Fred Martell, Arthur Short, Dora Davis, Fay Darling, Dorothy Curtis, McConnel Sisters, Irene Finley, Billy Withrell, Katherine Hart, May West, Jean Jerard, Grace Williams, Kitty Fraser, Mrs. Gertrude Williams.

CALLS KAISER A SHOWMAN

LONDON, Eng., Dec. 9.—Maximilian Harden, editor of the *Zukunft*, of Berlin, in an editorial calls the former Emperor William a showman. He says "The former Emperor missed his vocation. He was never happier than when posing in the limelight. He ought to have managed a cabaret or taken a show on tour. He was a great showman."

MANAGER IS CLEARED

Fred Barnes, a theatrical manager, who was being sued for divorce, was cleared last week in Justice Platzek's part of the Supreme Court. His sister-in-law, Mrs. Reffler, was named as co-respondent.

TRIBUNE FUND GETS BRADY COIN.

Ten thousand dollars of the money left by "Diamond Jim" Brady will go to the *Tribune's* Fresh Air Fund of the City of New York.

This and several other interesting bequests were disclosed in the report of Referee Henry W. Jessup, appointed to examine the accounts of the executors and trustees of the will and testament of the late James Buchanan Brady, known to the world as "Diamond Jim." The trustees are the Columbia Trust Company, Richard Crowley and Robert L. Gordon.

Brady died on April 3, 1917, leaving more than \$1,000,000. On August 2, 1917, the will was admitted to probate after objections had been filed that were afterward withdrawn. The executors charged themselves with \$1,578,429.01, and credited themselves with \$453,262.73. This leaves a balance of \$1,125,166.28 on hand.

Surrogate Fowler directed the referee to determine to whom two legacies of \$10,000 each were to go. The Railroad Hospital of the City of New York was to get one, but the Railroad Branch of the Y. M. C. A. claimed it. As the bequest "Fails for uncertainty," the referee finding no such organization named in the will, and the Y. M. C. A. is not a hospital, it becomes part of the residuary estate.

Two organizations claimed the second legacy of \$10,000, which was left to the Fresh Air Fund of the City of New York, the *Tribune* and the St. John's Guild. The referee found that the deceased intended to give it to the *Tribune's* fund, to which he also contributed generously during his lifetime.

FOG BOUND, IS FINED \$25

Sydney Townes was fined \$25 for being late for a performance at Buck Taylor's Tower Theatre, Camden, N. J., last Saturday afternoon.

Townes, it seems, left Philadelphia for Camden at 2.10 in the afternoon, expecting to make the trip as per his usual custom in a Delaware River ferry boat. As he was scheduled to go on at the Tower at 3.45, Townes figured that he had plenty of time to make the theatre. But he failed to take into consideration weather conditions. About three minutes after he had embarked on his journey a thick fog came up, with the result that Townes and the ferry boat remained in the middle of the river until precisely 3.45, a tug being employed to rescue the voyagers.

Upon arrival at the theatre, Townes asserts that he informed Manager Taylor of the circumstances and the latter replied that he might close the show. Taylor added, according to Townes, that "it would cost him something."

At the close of the engagement Townes discovered that the "something" was \$25. Feeling that he was not fairly treated in the matter, Townes reported the case to the N. V. A., this week, and the organization will institute an investigation.

NAN HALPERIN COMPLAINS

The National Vaudeville Artists received a communication from Nan Halperin last week, in which the latter charged in effect that Corinne Tilton, who has appeared in several of the smaller New York Keith houses recently, was offering an act that is an unannounced imitation of her own. Miss Halperin asserts that Miss Tilton is "an uncanny imitation of herself, in voice and gesture."

The N. V. A. has made one investigation, having caught the Tilton act working, but has not been able to arrive at a decision. Another investigation will be held in the near future.

DISAGREE OVER NAME

Harry and Anna Vivian registered a complaint with the N. V. A. last week against Anna Vivian, who is associated with Eugene Bytinski, the vaudeville producer, alleging that she has no right to use the name "Anna Vivian." The vaudeville team states that Anna Vivian is the Christian, as well as the trade name, of what they contend is the only dyed-in-the-wool and original Anna Vivian in the show business, and make the request that the other "Anna Vivian" immediately change her moniker. The N. V. A. will look into the matter.

OPENING DATES AHEAD

"Somebody's Sweetheart"—Central, Dec. 23.
"Listen, Lester"—Knickerbocker, Dec. 23.
"Back to Earth"—Henry Miller's, Dec. 23.
"Dear Brutus"—Empire, Dec. 23.
"Attaboy"—Lexington, Dec. 23.
"A Prince There Was"—Geo. M. Cohan's, Dec. 24.
"The Goy Wife"—Vanderbilt, Dec. 24.
"East Is West"—Astor, Dec. 25.
"The Voice of McConnell"—Manhattan Opera House, Dec. 25.
"The Little Journey"—Little Theatre, Dec. 26.
"The Melting of Molly"—Broadhurst, Dec. 30.
"Keep It to Yourself"—Thirty-ninth Street, Dec. 30.
"The Invisible Foe"—Harris, Dec. 30.
Showman's League Dinner—Hotel Astor, Dec. 30.
"An Intimate Revue in Black and White" (Soldier Show)—Baltimore, Md., Jan. 13.
Chicago Grand Opera—Lexington, Jan. 27.

OUT OF TOWN

"The Little Journey"—New Haven, Conn., Dec. 19.
"The Greater American"—Chicago, Dec. 25.
"Pretty Polly"—Camp Merritt, N. J., Dec. 25.
"The Widow's Might"—Washington, D. C., Dec. 30.

SHOWS MOVING

"Little Simplicity"—From Astor to Forty-fourth Street, Dec. 23.
"Forever After"—From Central to Playhouse, Dec. 23.

MANAGER'S WIFE LEFT \$20,000

The estate of Mrs. Geraldine Morgan Roeder, wife of Benjamin F. Roeder, David Belasco's general manager, who died last May, will total over \$20,000, according to the appraisal figures filed in the Surrogate's Court last Monday.

The most valuable single item is a Stradivarius violin valued at \$7,500. Under the will, a one-third interest in the instrument is left to the testator's brother, Paul Morgan.

Benjamin F. Roeder, the husband, receives one-third of the personal property, and her son, Benjamin F. Roeder, Jr., receives two-thirds of the entire estate. Mrs. Roeder was a famous violinist and made many tours of both Europe and America.

ENTERTAIN THEATRE RESERVES

The officers of Company D of the Theatrical Regiment, Police Reserves, gave a banquet to the company members on December 11 at the New Amsterdam Hall. Entertainment was furnished by Bob Russak and Joe Isaacs and included songs by the Hawaiian Trio, Fred Brody, M. Meiborn and Lew Fordan.

Speeches by Capt. H. C. Jacobs, Sergt. "Blue" Cooper, Lieut. Harry Hastings, Lieut. T. W. Dinkins, Corp. Pete Clark, Adj. Altstadt, and others, enlivened the evening.

OPERA HAS BIG SALE

The Chicago Opera Company, under the direction of Cleofonte Campanini, has extended its engagement at the Lexington Theatre to five weeks. The action was necessary, as the call for seats exceeded all expectations. The company has made arrangements to give a season in Philadelphia to last only one week. This has resulted from the decision to eliminate an Eastern tour and Boston from this year's schedule.

GROSSMITH WANTS PLAYS

Lieutenant George Grossmith, R. N., comedian and producer, who arrived here last week to look over new productions with a view of securing desirable plays for England, has already seen "Nothing But Lies" at the Longacre, and negotiations to acquire the rights for England have been started.

SHOWMEN'S DINNER CALLED OFF

The dinner scheduled to be given Dec. 30 by the Showmen's League of America has been called off until further notice.

VAUDEVILLE

U. B. O. HOUSES TO GIVE EXTRA SHOW DEC. 31

LOEW, MOSS AND FOX UNDECIDED

"Midnight matinees" will be given on New Year's Eve by all of the U. B. O. houses in Greater New York. The extra performance in the big-time theatres, such as the Palace, Riverside, Orpheum, Royal, Colonial and Alhambra, will start about eleven-thirty P. M., through the fact that it will be necessary to empty the houses before admitting those who wish to see the extra performance. This rule will also be followed by the Eighty-First Street, Greenpoint, Prospect and the other U. B. O. small-time houses giving two shows a day.

The extra show in the U. B. O. small-time houses such as the Twenty-Third Street, Fifty-Eighth Street, Fifth Avenue, One Hundred and Twenty-Fifth Street and Harlem Opera House, will immediately follow the third performance of the day. This means that the extra show will go on about ten-thirty and finish about twelve o'clock.

In the larger houses, Sunday prices will prevail on New Year's Eve. It is understood that the smaller houses will follow a similar procedure.

The Loew Circuit, up to Monday of this week, had made no announcement of extra performances on New Year's Eve in any of their metropolitan theatres. It seemed to be the consensus of opinion among the Loew managers this week that the extra performance would not be given this year even in the American.

It looks as if the U. B. O. houses would have the New Year's Eve extra show field entirely to themselves, inasmuch as there is a strong likelihood that the Fox and Moss houses will also forego the "midnight matinee" proposition.

Gets £5 FOR BROKEN FIDDLE

LONDON, Eng., Dec. 2.—Carlton, the violinist, has been awarded £5 and costs by Judge Bray in the Bloomsbury County Court. Carlton sued the North Western Railway Company to recover £5, the value of an Oriental fiddle which had been placed in the company's cloak-room at London Road Station, Manchester.

The plaintiff said that the fiddle was placed in the cloak-room just before they went to Dublin. When the fiddle was handed up there was a label stuck on it, "Broken when left by owner."

For the defence, a railway clerk said that when the goods were taken to the cloak-room they were placed together by the plaintiff's servant. When they had gone the fiddle was found to be damaged. The court believed the testimony of the plaintiff and rendered judgment accordingly.

SERVICE MEN GET GRATUITIES

LONDON, Eng., Dec. 3.—Walter de Fieffe announces that Premier Lloyd George has agreed to suggest the granting of a gratuity to every discharged soldier and sailor.

ALBEE FURNISHES PROGRAM

E. F. Albee, who now controls the Keith theatres, is furnishing, through the Stage Women's War Relief, a programme for the Red Cross Hospital at Otisville, N. Y., every Wednesday.

SIGN FOR "VERY GOOD EDDIE"

Carney Christie will have the title role in the Aborns' vaudeville production of "Very Good Eddie," with Jean Thomas playing the part of the big wife and Vallie Belasco Martin in the Alice Dovey role.

BLAMES BOOKING AGENT

Rush Jermon opened a new musical girl act at the Ridgewood Theatre, Brooklyn, last week and after playing one performance, the piece was ordered withdrawn by the Fox office. Now, Jermon and his partner in the venture, Hugo Jansen, are wondering what they are going to do with the act.

Jermon blames Lew Leslie, the booking agent, for the short-lived career of the act, which was called "Love Time," and carried ten people in the cast. Four of them were principles. He says the fact that he booked it over Leslie's head, made the latter sore.

The show was booked to play the last half at the Ridgewood and was to receive \$150 for that period, following which it was to open for the first half at Keeney's, Newark. However, Jermon explained, when the act was cancelled, the girls in the turn walked out and he has been unable to get them together again. Jermon also stated that the scenery and costumes for the act entailed an investment of more than \$2,000, which his partner and he would probably lose now that the stuff has been placed in storage.

ACT REUNITED IN FRANCE

TRENTON, Dec. 15.—Christopher J. McTamany and John J. Olschewski, of The Flying Martins, both of whom enlisted and went to France, have been reunited "over there," according to advices received here.

Shortly after the United States entered the war McTamany enlisted at a station near Philadelphia and was assigned to one of the aero squadrons near Kelley Field in Texas, giving up a profitable automobile business here. Olschewski decided to join the infantry and was sent to Camp Dix. Because of the athletic training which the acrobats had had, it was easy to whip them into shape, and it was not long before they were on their way to France. While there McTamany happened to take a stroll to one of the neighboring camps and chanced upon Olschewski, where a happy reunion took place.

The Y. M. C. A. workers at once interested the military authorities in a plan to have the Flying Martins tour the camps for the entertainment of the soldiers, and up to the time of the signing of the armistice they were on a tour with orders to visit every camp in France.

TO ENTERTAIN WOUNDED

The Palace Theatre, starting Dec. 19, will give free matinees for wounded soldiers from local hospitals at 10.30 every Thursday morning. They will include the full current bill.

The soldiers will be brought to and from the Palace by the Red Cross and the Stage Women's War Relief. Motors have been contributed for transport and several hotels have volunteered to give luncheons to the men following the matinees. Both army and navy men will be invited.

WILL CRESSY GASSED

CONCORD, N. H., Dec. 12.—Will M. Cressy, author of vaudeville sketches and of the team of Cressy and Dayne, according to word received here yesterday by his father, was gassed while serving as an entertainer with the American Overseas Theatre League in France, but will recover.

GETS OUT OF SERVICE

TERRE HAUTE, Ind., Dec. 12.—Frank McNellis, former star of the Sarah Padden Company, has returned from Camp Taylor, having been mustered out of the service. He will leave this week for New York, where he will enter vaudeville.

MONTGOMERY AND ALLEN OPEN

Billie Montgomery and Minnie Allen made their debut as a vaudeville team at Proctor's Mount Vernon on Monday. Early this week it looked as if the act would come into the Palace soon.

LOEW OPENS PITTSBURGH HOUSE

VAUDEVILLE AND PICTURES

PITTSBURGH, Dec. 16.—Marcus Loew's newest acquisition, the Lyceum Theatre, renamed Loew's Lyceum, was opened here today with a vast crowd in attendance which voiced its enthusiastic acclaim of the newest form of vaudeville and motion picture entertainment that has been brought to Pittsburgh. The policy of this new temple of variety is to run a continuous show daily from one till eleven o'clock at night.

Marcus Loew, who attended the opening performance with a party of guests from New York and Washington, came here last week for the express purpose of personally supervising the details connected with today's opening. The initial programme consisted of the first Pittsburgh showing of Dorothy Gish in her latest film feature, "The Hope Chest," in addition to which the following vaudeville bill was provided:

"The Reel Guys," a musical act composed of nine rollicking boys and girls. The University Trio, harmonists of the first order; James B. Donovan and Marie Lee, in a quaint skit entitled "Doing Well, Thank You"; Hubert Dyer, with his company of pantomime funsters, and George and Lily Carden, who have an excellent xylophone offering. Loew's Weekly Review and Current Events concluded the performance.

The house is a beautiful one with a capacity of 3,000, and it is estimated that at least 25,000 people will visit the theatre weekly.

Ferdinand Turner, former manager of Loew's Theatre in Hamilton, Ontario, has been appointed manager of the house.

SAYS MAN KICKED HER

Grace Dailey, of 305 West 130th street, a former vaudeville actress, charged Richard H. Coutant, a former friend, who is the proprietor of an employment agency, with disorderly conduct in the Heights Court last week.

The plaintiff stated that he had entered her room a few days ago, seized her by the throat, hurled her upon the floor and kicked her. Her mother, Emma Coleman, testified that she saw her daughter on the floor in a kimono and Coutant in the act of raising his foot.

Robert Biasot, the plaintiff's stage partner, who rooms at her house, was also a witness.

OPENS WITH MOSS SHOW

Tom McKay's Scotch Revue opened last week with the Atwell and Moss Liberty Theatre, booked for the entire cantonment circuit.

The act was booked with Pantage's to open in November, but, owing to the "flu," the date was postponed.

The Atwell and Moss Show also includes the Juggling Pelots, Artie Hall, Bonita and Lew Hearn, MacK and Lee, Dunn Sisters and Dorothy Denton.

LITTLE HIP CANCELS ROUTE

Little Hip and Napoleon played Washington last week and were booked South, but, owing to the difficulty in securing a special car, the route was called off and the act will join Jack Shea's Road Show next week. After New Year's, the act opens on the Proctor time, up-state.

GOETZ REHEARSING VAUDE ACT

Ray Goetz has put the Christmas tree number from "Words and Music" into rehearsal and will present it in vaudeville.

LAUDER DOES \$36,000.

Harry Lauder played to \$36,000 at the Lexington Theatre last week and established a record-breaking total for a week's receipts for a vaudeville troupe.

Every day last week, long lines of people gathered in front of the theatre trying to buy tickets. At several of the performances, the excessive overflow of people had to be accommodated by seating them on the stage, from which point they viewed the show. This week the Scotch comedian is playing Newark.

DARE DEVILS GOING OUT

Schreyer's Congress of Dare Devils, the aggregation of our-door feature acts which played a three weeks' engagement at Madison Square Garden a couple of months ago, is going out again after the first of the year. After playing a few weeks East of Chicago the troupe may make a tour of South America. Among those already engaged for the new outfit are Calvert, the wire-walker; Macaleavy, circus clown, and Helen Osborne, the high diver.

PICKS FIRST PIECE

"My Mary," a one-act comedy playlet by Charles L. Gaskill, is to be the first American production launched by Andre La Chappelle, the recently arrived Swiss producer.

Wells Watson Ginn has already begun the staging of the playlet. Ruth Holt, daughter of Arthur F. Holt, the Boston composer, has already been engaged to play one of the leading roles.

JOE HART HAS NEW ONE

George Howell heads the cast of a new vaudeville production sponsored by Joe Hart and entitled "The Old Clothes Man." It is a comedy act calling for a cast of four. It is different from the three-act play of the same name that played the popular priced legitimate houses several years ago.

MORGAN DANCERS HAVE NEW ACT

The Morgan Dancers will be seen in a new classical dancing act shortly after the holidays. Rehearsals are now being conducted every morning at the Colonial Theatre. Mrs. Morgan is staging the new act, which is scheduled for a run of two or three weeks at the Palace.

DOOLEY'S TEAM UP

Jed Dooley, of Jed and Ethel Dooley, and his brother, George Dooley, formerly of the team of Dooley and Nelson, have framed up a new act which will be under the direction of Max Hart. The new combination will be known as Dooley and Dooley.

MADDOCK TO STAGE TWO SHOWS

Charlie Maddock will start rehearsals on two legitimate productions some time during the early part of January. The first will be a three-act play and the second a musical show. Frank Stammers, Maddock's general stage director, will produce both.

SHERMAN REHEARSING OLD ACT

Dan Sherman is putting his old act, "The Battle of San Diego," into rehearsal this week, with Billy Grace in the role formerly played by Sherman. The act has an entire set of new scenery this season, and will be handled by Jack Shea.

PICK NEW DITTRICHSTEIN PIECE

"The Marquis de Priola," by Henri Lavedan, will be Leo Dittrichstein's new play. After its premiere in Philadelphia early in January the play will be brought to New York.

TO OPEN ON POLI TIME

Sherman De Forest Company, in "A Jay Circus," opens on the Poli time the week of December 30th, under the direction of Jack Shea.

VAUDEVILLE

PALACE

The Fifth of the Red Cross motion picture releases, entitled "Helping Hand of Sicily," opened the show and was followed by Karl Emmy's Pets, a fine collection of dogs that performed a number of clever tricks. The animals are well trained and do their work with evident enjoyment.

Masters and Kraft, a dancing team, satirically portrayed the song and dance man of the past, present and future. The boys sing quite well, but the feature of the act is their dancing, at which both are clever. The Egyptian dance number, executed as an encore, was one of the best bits of the act, and carried the boys off to good applause.

"Sweeties," a musical playlet, featuring Lillian Berse, supported by four young men, did well in the third spot. There are some very clever lines in the little piece, which tells of three young men who, prior to sailing for France, had become engaged to the same girl. During their absence she falls in love with a young French soldier, who is spending his leave of absence in America. She dreads to think of the time when the young men return. And, by a strange turn of fate, all arrive on the same day. The scene she had dreaded, however, fails to materialize, as each young man wishes to be released from his engagement on account of a love affair in France. This leaves her free to marry the French soldier and, as explanations follow, it transpires that not only were the three Americans in love with the same girl in France, but the French soldier was engaged to her as well.

Charles ("Chick") Sale, held over for the second week, started the comedy section of the bill off in great shape and won innumerable laughs with his "School Entertainment" act. He has made a number of little changes in the offering, introducing a clever bit telling of a preacher's experiences as a missionary in the wilds of Manhattan Island.

Annette Kellerman, also held over from last week, has what is almost a new act. A rearrangement of the various specialties has been effected, an entirely new set of scenery provided, some striking costumes added, and Con Conrad put into the cast. Conrad supplies a song, as well as the piano accompaniment to an English song which Miss Kellerman rendered in male attire. The act is running much more smoothly than last week, and is by far a better vaudeville offering. Miss Kellerman was greeted with much applause at the finish of her various specialties, the diving being, of course, the best. Ted Donner did his dancing bit in his best manner, and Kerr and Weston, in their familiar dancing act, were enthusiastically applauded.

Blanche Ring, the singing comedienne, is back with the same song repertoire she gave at her last Palace engagement. The fact that the war is over has not caused her to make any change in her numbers in spite of the fact that nearly all of them are of a war nature. Opening with an Irish song, she then rendered several of the songs popular in army camps, and ended with the "Bing 'Em on the Rhine" number with its punch line choruses and cheers. In this the audience joined lustily. Judging from the applause with which Miss Ring's efforts were rewarded, it makes little difference whether she sings of war or peace. It was all the same to Monday afternoon's audience. For an encore, she sang "The Navy Will Bring Them Back."

Blanche Bates, in the Red Cross sketch, "The World Mother," will be reviewed under "New Acts."

Johnny Burke, in his clever soldier offering, got many laughs and scored well in a late spot. His material is excellent and he puts it over in great shape. His piano playing hit the audience just right. Moran and Wiser, the hat spinners, did well in the closing position. W. V.

VAUDEVILLE REVIEWS

(Continued on pages 9 and 26)

COLONIAL

At the Monday afternoon performance, the house was almost sold out. Belle Baker headlined and scored the big hit, with Wellington Cross, Tarzan and El Cleve running a close second.

The pictures opened and were followed by Elmer El Cleve, who performed upon the xylophone most artistically. He opens with a short song only to be interrupted by a stage hand who tells him he is wanted on the phone. El Cleve inquires as to what phone and the assistant exclaims "The Xylophone." After playing popular, operatic and rag melodies, the audience gave to him such a wonderful hand that he was compelled to play an encore, stopping the show, and in the opening position.

Lou and Jean Archer have strung together an act that contains good singing, a little dancing and wholesome comedy. Miss Archer is a beautiful girl and wears two becoming dresses, while Lou looked great in a Tuxedo-suit. For a finish, they employ a "tough" make-up and go through a grotesque dance that went over with a bang.

Bryan and Broderick followed too closely the Archer pair and their opening song and dance received little appreciation. They are clever dancers, especially Miss Broderick, but go too far in the "Porto Rico Glide" number to make it effective. More than one step, while dancing together, is vulgar. A rag dance, with some "Shimmey" trimmings, was also risqué. They dance well enough to eliminate what is vulgar, after which they would be welcome on any bill.

Wellington Cross interested all with a fine routine of songs and war stories. He has a pleasing personality and knows how to tell a gag to get the most out of it. He occupied the stage for thirty minutes and could have remained twice that time, as the spectators enjoyed every moment he was on.

Tarzan, moved from the second half, was a laughing riot. The monkey impersonation is truly marvelous. Felix Patty is more than an assistant, and works up the laughs well.

Espe and Dutton opened after intermission with an acrobatic-talking act. The acrobatics and cannon ball juggling were well done. But the boys are badly in need of material. A hand stand trick well executed sent them off to a big hand.

Harry Watson, Jr., assisted by Joe Herbert, Jr., and three others, presented the "telephone scene" and the boxing bit from "Odds and Ends." Watson is a corking performer and surely made them howl with laughter at everything he attempted. The "phone" bit is splendidly worked out and consumes just enough time to get the meat of the comedy situations. The training and boxing stunts are sure to make the most ardent grouch cast off his gloom, as in these bits real humor seldom witnessed in a vaudeville theatre is uncovered.

Belle Baker came next and rung up the big hit of the show with a fine selection of comedy songs and ballads. Her reception was tremendous and the Colonialites voted her their favorite. Two "Hebrew" numbers were sung and several times she was compelled to wait until the laughter subsided. Miss Baker has a mellow voice which contains a volume of sympathetic tone. And each word can be clearly understood. She sang six songs and stopped the show after bowing off a half dozen times.

Lady Alice's Pets is one of the greatest novelties in vaudeville. Rats, cats, dogs and pigeons make up the actors, who go through their paces under direction of Lady Alice and Mr. Graham. The act held all in and scored a deserved hit.

J. D.

ROYAL

It was patron's request week here and when the show opened the house was filled and a crowd of people was still in the lobby and on the sidewalk waiting to get in.

The Wonder Bears opened the bill with their novelty offering. Two bears, a man and a woman constitute the act. The bears started the audience laughing with their antics and kept them doing so with their stunts on skates and a bicycle. The act is a good one and was received with applause.

Frank Crumit, with his guitar and ukelele, came next and scored with his songs and stories. He has only a fairly good voice, but registered a hit with a special song.

Morris and Campbell followed in their comedy aviation skit. They have a special drop depicting an aviation air-dome and pulled many laughs with their remarks when the girl tried to persuade the man to fly in a machine. A feature of their act with which they always pull strong is where Morris appears in a box knitting. He gains the sympathy of the audience by getting familiar with whom-ever is sitting next to him.

Jean Southern made herself loved by everyone through her charming personality. She sang a few songs which were heartily applauded and then scored a big hit with her kiddie songs and stories. The audience would not let her go without an encore.

The Avon Comedy Four raised their usual riot of laughter with their Hungarian Rhapsody. The scene in the kitchen was greeted with roars of laughter and the doctor scene scored big. They have a new variety of songs and were forced to give two encores.

Joe Jackson kept the audience shaking with laughter at his antics. He enters on a forest scene, full stage setting, in a tramp costume with trousers large enough for five people to get into. He kept the audience eager to see him begin riding his bicycle, which was very funny.

Elinore and Williams presented their comedy act, with Miss Elinore in her semi-Indian, semi-1860 costume, and Williams at the piano. Their jokes were put across with artistry and they offered a good selection of after-war songs.

Although Harry Breen still retains his same "nut" act, he scored big with it. His kid songs were received with enthusiasm and his jokes with roars of laughter, despite the fact that most of the audience has heard them countless times from the same source. However, a change would be acceptable judging from the remarks overheard in the audience.

Sophie Tucker still retains her popularity at this house despite the fact that she has a new orchestra. In fact, the people here seem to like her new musicians better than they did her old ones. The manner in which she sang one song seemed to sober up the audience but she immediately put them back in a lively mood with her old jazzy style. She introduced something new to the Bronxites by having a selection played on a Victrola, accompanied by her pianist and cellist. Dick Himber, her "kid" violinist, made a hit with his playing and in the song he put across with Miss Tucker. She ended by singing a song and displaying a service flag for her husband, Frank Westphal, which was received with a very hearty outburst of applause that showed he was not forgotten in the Bronx.

G. J. H.

WILSON LEAVES FOR CALIFORNIA

Jack Wilson, after a two week's vaudeville engagement with James Corbett as a partner, left suddenly on Monday afternoon for Los Angeles.

ORPHEUM

Miss Gillis and Company, a woman and two men, presented their equilibristic act in the initial spot. They went through a routine of hand-stands, hand-to-hand lifts, somersaults and feats of strength that won favor. The performers wasted little time, getting right into their work with evident zeal.

Julian Hall held down the second position and had things all his own way. He started with a selection from "Madame Butterfly" on the saxophone, but lapsed very suddenly from the classic to rag-time, rendering a number of jazz tunes in a manner that elicited a hearty round of applause. After a soft-shoe dance, rounded out with some front and back flips, he gave an imitation of Charlie Chaplin that was remarkable in its realism and closed with some popular tunes on a trombone.

The imitation of Chaplin is the best of its kind seen here in a long time. Hall looks and plays his part to perfection and is so much like the original that audible remarks from the audience are excited.

Bostock's Riding School was a riot of laughter. Five circus riders did some bareback riding, after which a "contest" was held among some "plants" seated in the orchestra. A safety device, consisting of an arrangement of pulleys, made injury impossible and the ludicrous sight of the boys hanging from the ropes and floating through the air after the galloping horses certainly made the audience laugh.

Harry Cooper, substituting for James and Bonnie Thornton, scored a man-sized hit. Cooper instills unusual dash into his work, has good material and a singing voice of rare quality. He sings a song about a two-bit piece that is a scream. Cooper was forced to sing an encore and gave a medley of old-time songs.

Hyams and McIntyre, in their sketch called "Maybloom," won deserved applause. Leila McIntyre, playing the part of a demure young miss, was excellent in the role and Hyams' end was well handled. The playlet has suspense, being cleverly written, and the performers make the best of it.

De Leon and Davies have an up-to-date skit that does not lag for a moment. Both are capable and the first section, where the correspondent, stranded in France, knows only how to say "Ou est le chemin a Choix?" and the girl only the word "consomme," provoked much mirth.

Fritzi Scheff sang a number of old and new songs, and, considering the fact that she was billed as the main attraction, was a disappointment. Her voice no longer has the clear ringing quality of old and although she worked hard, was not the hit she was expected to be. She took about twice as many bows as the applause warranted and then sang an encore in response to a half-hearted demand. The latter was her best number.

Marie and Ann Clark, in their skit called "What?" kept the crowd laughing. The act starts in singular fashion and is replete with good gags and quips from start to finish. The best part of it is the way the girls put them over, causing laugh after laugh.

Lyons and Yosco cleaned up the applause. The smaller of the boys plays the harp and his partner the cello and mandolin. They play a number of popular tunes with some comedy talking sandwiched in between musical numbers. These boys are good musicians, equally good comedians and their material is carefully selected and arranged. While the talking is not particularly funny, they send it across effectively and are a well-matched team.

Jean Duval and Company in what was billed as "Gems of Art" closed the show and held the audience in until the finish. They assumed several artistic poses before a spotlight that for grace and beauty were very effective. I. M.

VAUDEVILLE

RIVERSIDE

The Romano Sisters, three pretty girls in dainty costumes, presented several well-executed dances for the opening number of the bill and started the show off in excellent shape.

Lucille and Cockie, a trained parrot and cockatoo, on second, scored a decided hit, due to not only the cleverness of the birds, but the excellent showmanship displayed in presenting the act. The birds are handled by a young woman to whose every command the birds instantly respond. Cockie, in particular, is a wonderful bird, and besides talking fluently gives a really remarkable imitation of a brass instrument playing a jazz melody.

"What Girls Can Do" was moved down from closing position to number three for the evening performance, and in that early spot did well. The Morin sisters, the Warren girls, Queenie Dunedin and Ardelie Cleaves all did well in their respective specialties and carried the act over to considerable applause. The beginning of the act, however, is slow and draggy, and it is so long before it gets under way that it is difficult to arouse the interest which, from the rise of the curtain, until the showing of the Y. M. C. A. hut had been steadily diminishing.

Lieut. Gitz Rice, the Canadian songwriter soldier, who spent two years in Flanders, entertained with some original songs and stories of the battlefield. The Lieutenant has a pleasing personality, a convincing manner in the telling of his interesting war experiences and scored one of the big hits of the bill. Even after the drop had been lowered and his piano moved back stage the audience continued to call for more songs, and only after he had stated that the absence of the instrument made the singing of more numbers impossible was he allowed to leave. A score or more of soldier acts with tales of the front have been seen in vaudeville, but none can compare with the Lieutenant, who is first and foremost a showman of the first grade.

Mrs. Gene Hughes, in the clever Allen Woolf playlet, "When He Comes Back," met with a decided success. The little piece tells of a young American aviator who, returning from France, has brought with him a young French actress as a bride. His mother had different plans for the son, and refuses to accept the foreign girl. When the boy's grandmother tells her of how the son was saved on the battlefield by the young girl the mother relents. Mrs. Hughes as the grandmother gave a fine performance and Miss Ginette Guerande, the young bride, was delightful.

Ben Bernie, with his violin, opened after intermission, and one of the hits of the bill went to the clever young comedian. Ben plays fairly well, tells a story cleverly and, best of all, possesses a personality which fairly radiates good nature. His material is but little removed from the ordinary variety, yet he puts it over so well that it goes with a snap. Better material would improve his act greatly and place him much higher up on the ladder of vaudeville popularity.

Louis Josephine and Tyler Brooke, assisted by a pianist, rendered a number of popular and special songs and danced finely. Brooke, badly handicapped by a heavy cold, worked manfully to put his song over and carried them by sheer personality rather than any vocal power.

Miss Josephine, in beautiful costumes, sang well and danced better, and the entire act is artistic to a marked degree. The Valentine number in particular is a little gem.

Bert Williams, closing the show, has the best act of his career, which is all that needs to be said of this great artist. His stories are delightfully told, his songs finely sung and the entire performance one of the best vaudeville singles seen in many a day.

Williams has dispensed with his pianist.
W. V.

VAUDEVILLE REVIEWS

(Continued from page 8 and on 28)

ALHAMBRA

This is Anniversary Week at this theatre and the Monday matinee house was big, while at night it was packed. A bill of ten acts was presented and hearty applause fell to the share of each.

Lalla Selbini, in number one position, opened with bicycle riding. A song, a dance and more bicycle work followed. Miss Selbini then renders another song and closes riding a single wheel, drumming the while. She was recalled several times.

Sammy Burns and Grette Ardine start their act with a little flirtatious talk and a song. Then they give a dance together which is followed by a solo dance by Burns. He gives way to his partner, who also does a dance. Then Burns sings and goes into an eccentric dance. Another dance by Miss Ardine and one with her partner finishes the routine. For an encore they gave an acrobatic whirlwind dance. They are very clever performers, the eccentric dancing by Burns being excellent. A big hit was their portion.

Noel Travers and Irene Douglas, assisted by Louis Thiel, were seen in their sketch "Morning Glory," and scored their usual success. This is a skit that always pleases.

Trixie Friganza captured her audience with her comedy patter and songs, of which she rendered four. She is a prime favorite at this house and, with her comedy talk, kept her hearers laughing almost incessantly. Sometimes she had to wait a few seconds for the laughter to subside before she could proceed.

Sophie Tucker, assisted by Al Siegel, pianist; Dick Humber, violinist; Frank Machan, cellist; Howard Morrissey, drummer, and Julius Berkin, cornetist, followed. Miss Tucker sang five songs to the accompaniment of her musicians, and one number with Humber. Her assistants gave a fine exhibition of jazz band playing. The act scored heavily and Miss Tucker was recalled many times but refused to take more than one encore. At the finish of the act Miss Tucker's husband, Frank Westphal, appeared with her for a few moments. He has been discharged from the navy and was in citizen's clothes.

Louis and Charles Mosconi, assisted by Sister Verna, offered "Dancing Odds and Ends." The trio opened with an out of the ordinary. The men then danced a la cabaret, during the execution of which they performed a number of difficult feats. One of the brothers and the girl followed with some excellent footwork and they then gave way to their partner who did an eccentric dance par excellence. For a finish, the two men executed some very unusual dance steps. They made a pronounced hit, did a few steps for an encore and, because they would not take another, stopped the show. They are good dancers and, to one of the brothers belongs the distinction of being one of the greatest eccentric dancers before the public.

Frank Gaby has a ventriloquist act a little away from the usual run. He is one of our very best ventriloquists and, furthermore, is a showman who knows how to get the best results.

Nan Halperin began her second week as big a favorite as ever, her song cycle being among the best liked offerings on the bill.

Joe Laurie and Aleen Bronson, in next to closing position, presented their comedy talking skit and kept the audience in an uproar. They have excellent comedy material and put it over to the best advantage. They scored a great big hit.

Felix and Fisher closed the bill with their comedy bar offering and were well liked for their work.
E. W.

EIGHTY-FIRST STREET

(Last Half)

The balcony was almost entirely empty and the orchestra only half filled during the afternoon performance, but, in spite of this handicap, the performers worked hard and provided some good entertainment.

The Four Bangards, a musical act in which a father, his son and two daughters perform, have discarded their old costumes and now appear in military uniforms of a pleasant blue color. They rendered a number of classical and popular selections and won favor.

Muriel Hudson and Dave Jones occupied the second position, but did not get off to a very good start. The act lags in places and the talking did not get across very well. The finishing number, the "Fancy Me" song from Jack Norworth's "Odds and Ends" got applause for them.

Gladys Hulette, in her playlet entitled "Father's Daughter," had an easy time of it. The sketch is cleverly written and Miss Hulette plays her role admirably. She is a dainty young miss and has a personality that is always sure to win favor, while her support is also good. The parts of father, Bob, and the conductor were taken by John Costello, Edward Keenan and George Fredericks, respectively. The latter was the best of the supporting cast.

Duval and Simonds, in "Their First Quarrel," appeared after the feature film, which was a long, dramatic affair. They worked up a good argument and were the applause hit of the bill. The act has a great deal of dash and speed and should be able to fill a spot on a big time bill.

The Ziegler Sisters, Myrtle and Adelaide, closed with a dance offering. The numbers are well arranged, the girls are neatly costumed and the dances are of high order. It is a good closing act I. S.

VICTORIA

(Last Half)

The Cliff Bailey Duo, in Scotch kilts, tumbled and disported themselves on tables and chairs quite entertainingly.

Fentel and Cecil sang and danced intermittently. Miss Fentel has a much better voice than her male partner, but of the two he's the better dancer. Because of her bad enunciation, the songs she sang failed to get over. Their dances are of the modern ballroom variety and were done with just enough grace to make them effective. However, when, toward the finish, Miss Cecil changed her pretty street costume for a low-necked gown of green tinsel, she did not exhibit the good taste that she might have had she chosen a costume less stagey and bizarre.

Edward F. Reynard and Company has a ventriloquist novelty offering that is a pleasant departure from the conventional ventriloquist act. Instead of using one dummy figure, Reynard has a number of them grouped around the stage which is set as a court room with a central figure acting as judge. Toward each of the figures Reynard intermittently transmits his voice and, through an ingenious mechanical device, used to control the action of the dummies, manages to create a number of laughable situations. The act has merit and was thoroughly appreciated.

Frank Farron is a trim looking jester who tells stories glibly, and knows how to sing a song. He went through his monologue quite serenely, arousing a chuckle here and a chuckle there, until, at the finish, the fact that he had scored was made evident by the audience.

Les Morchants is a musical act reviewed under New Acts and Reappearances.
M. L. A.

TWENTY-THIRD STREET

(Last Half)

Juliet Bush, who does an act consisting of singing, dancing and acrobatic feats, opened. The turn went over very well at this house, despite the handicap of an early position on the bill. (See New Acts.)

Kelly and Knox, a man and woman singing and talking combination, offered a pleasing routine of solos, duets and comedy dialogue. Most of the talk relates to what is supposed to have happened at a ball. The man has a pleasing tenor voice, which he uses to good effect in a couple of well-rendered Irish songs. The woman makes a nice appearance and harmonizes very well.

Lawrence and Edwards, two men, one assuming the role of an army lieutenant and the other a Civil War veteran, put over an entertaining comedy sketch. The Civil War veteran is after a pension, which he eventually gets, but not until the young lieutenant has put him through a cross-examination that is productive of numerous legitimate laughs. They finally discover that the young man's father fought against the older man in the Civil War. This discovery leads up to a splendid finish.

Billy Rogers, an imitator of exceptional ability, registered a hit of substantial proportions. Rogers' imitation of a banjo is probably the best of its kind ever done in vaudeville. The deep reedy tones of the marimbaphone are also duplicated to perfection. Rogers has a fine personality and is doing an act that should land him in the best and biggest houses in a hurry.

Burns and Wilson manage to get a lot of fun out of the every-day happenings in a hospital. The talk is full of good laughing points, and the couple handle it in great shape. A couple of good comedy songs at the finish sent the pair off to a hand that brought them back for several bows.

Madame Alverna and M. Laerte, a prima donna and musician new to these parts, presented a repertoire of operatic and popular selections that pleased immensely.

Willie Weston, singing ballads and comedy songs, both equally well, must be accorded the applause honors of the show. Weston has developed into a corking monologist, handling a line of patter in a manner comparable with the best talking comedians in vaudeville.

Johnny Clark and Company closed with an acrobatic act staged like a production. Clark is a daring tumbler, taking some falls that easily rank with the stunts of so-called circus dare-devils. The backward somersaults from the tables piled on top of each other, while wonderfully executed, are too similar, however, to the Bert Melrose brand of acrobatics to create the sensation they otherwise might, provided they were original.
H. E.

McVICKERS

(Chicago)

Ed Hill appeared in the initial spot, contributing a novelty offering with hats. He did nicely.

Ruth Challis won her way on her merits and left a very favorable impression.

Rose and Hendricks offered comedy patter that was pleasing and earned appreciation.

"Everything but the Truth" proved an enjoyable sketch, well enacted.

Baker Sisters sang and danced their way into popular favor.

Kaplan and Kidder sang in pleasant and harmonious tones and scored with their offering.

Wilkins and Wilkins were truly deserving of the appreciative applause the audience bestowed upon them. They established themselves as the favorites of the bill.

"Hello, People, Hello" proved to be a lively musical attraction, well costumed and splendidly staged.
H. F. R.

VAUDEVILLE

BLANCHE BATES

Theatre—Palace.
Style—Dramatic Playlet.
Time—Twelve minutes.
Setting—Special.

In the interest of the big Red Cross Drive, Blanche Bates is appearing in vaudeville in the title role of a dramatic playlet by John Murray Anderson and Anna W. O'Brien, called "The World Mother."

The sketch, for it is little more than that, can hardly be said to be worthy of Miss Bates' great ability, for it gives this fine actress but little opportunity to display her ability and is rather dull and uninteresting in other departments as well.

On a gloomy ill-lighted street of London an American sailor is leaning against a lamp-post reading a letter from his mother. A woman of the streets accosts him and after much persuasion gets him to accompany her. No sooner do they leave when a young French girl appears and she in turn is accosted by a man, an old friend who tempts her to leave her life of honor and purity and accompany him. She accepts but the beginning of an air raid causes the four to flee to a cellar for safety. Here the woman of the streets recognizes the man as her betrayer and just as she is urging the sailor to kill him the bombs begin to explode in the streets and a wild scream is heard. They rush out and return carrying a child who has been hit by one of the flying fragments of a bomb.

Neither of the women knows the first thing about caring for the boy and, as they stand idly gazing at him, Miss Bates in the Red Cross uniform appears, binds his wounds and restores him to consciousness.

A sermon then delivered to the erring four has the affect of not only causing them to realize their sinfulness, but also arouses in each the determination to in future lead an honest and upright life.

Miss Bates was supported by a capable cast composed of Murray Bernard, Cathleen Nesbit, Ernest Lawford, Susanne Cobey and Jack Hanlon.

For an encore a stirring appeal for the Red Cross was made by Miss Bates.

W. V.

JULIET BUSH

Theatre—Twenty-third Street.
Style—Singing and dancing.
Time—Ten minutes.
Setting—One and full stage.

Juliet Bush, a nice appearing and well formed little girl, is presenting a single that should find plenty of work in the popular priced houses.

She opens in one with a rag song. This is followed by a neat little dance. Both went over. Then the drop rises and Miss Bush runs through a routine of nifty stunts on a trapeze. While doing the latter she pulls a bit of patter. This part of the act could be worked up a bit.

At first blush many will say that this act too closely resembles Dainty Marie's gymnastic offering, especially as regards the patter on the trapeze. However, as Charmion did practically the same thing on a trapeze some twenty years ago, Miss Bush apparently need have no worry on this score. In the opening spot, the turn landed for a hit at the Twenty-third Street.

H. E.

EILEEN STANLEY

Theatre—Harlem Opera House.
Style—Singing.
Time—Eleven minutes.
Setting—In one.

Eileen Stanley has a pleasing little song cycle that scored at this house.

She opens with a popular song, follows it with song and dance and then does a jazz number. She has a good variety of songs and presents them in a neat manner. She needs, however, a little more zest to reach better time.

G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on page 34)

HARRY FIRST & CO.

Theatre—Harlem Opera House.
Style—Sketch.
Time—Sixteen minutes.
Setting—Full stage.

Harry First, who has appeared in "Business Before Pleasure" and "Potash and Perlmutter," is now presenting a playlet entitled "The Good For Nothing." The theme of the sketch is so old that it appears to have arrived with the coming of Columbus. It has in addition some very weak points, and is miscast.

Israel Markowitch has worked his way up in America, after his mother has sacrificed everything to give him his start. Years have passed and he has completely forgotten his mother and brother, being married to a woman who is trying to climb the social ladder.

A reception is about to be given at their home, when Jacob, his brother, arrives, seemingly hungry and unrefined. Jacob, as a matter of fact, is "the South African Octopus," one of the wealthiest men in the world, and when Israel, who now calls himself Irving, refuses him hospitality, Jacob removes his worn cloak and announces who he really is. He then sacrifices half a million dollars to "break" Irving, who has invested his money in South African stock.

Then their mother enters. She forces Jacob to forgive his brother, and Irving, having learned a lesson, goes out to lunch with them. He refuses to go, however without his wife, proving that there is some good in him.

Jacob, though so wealthy that he is well known, is not, however, known to his brother by name, a rather peculiar state of affairs, considering that Irving has invested a great deal of money in stock which the former controls. Irving, who is supposed to be a Hebrew, not only does not look his part but does not play it well. The climax comes when the old mother enters, speaking a perfect brand of English.

The different parts of the playlet are incongruous, do not follow naturally and one or two dramatic points almost provoke laughter.

I. S.

KING AND BROWN

Theatre—Twenty-third Street.
Style—One-legged acrobats.
Time—Sixteen minutes.
Setting—Full stage (special).

King and Brown, two men, both minus a leg but excellent acrobats nevertheless, are putting over an act that is a real novelty.

The pair carry a special stage setting showing the interior of a toy shop. One of them is made up as a clown and makes his entrance by popping out of a "Jack-in-the-Box." The other dresses in a fancy costume, evidently intended to represent a harlequin. Both are supposed to be broken toys.

In addition to doing anything and everything that acrobats with both of their legs can do in the way of ground tumbling they each introduce several tricks that many a two-legged tumbler might find considerable difficulty in performing. One of these is a jump over five or six chairs, done by the clown, and the other is a leap from a six-foot pedestal to the ground by the harlequin, who makes it head foremost, landing on his hands. There is enough comedy in the act to keep the laughs moving along nicely between the feats. Both work speedily throughout, the act stalling being conspicuous by its absence. This act is "different," and, being practically in a class by itself, should find plenty of work in the better houses.

H. E.

THE FLYING KEELERS

Theatre—Fifth Avenue.
Style—Trapeze act.
Time—Ten minutes.
Setting—Full stage.

The Flying Keelers, man and woman, run through the regulation trapeze stunts for three or four minutes, after which they get down to business and introduce some of the best "dare-devil" aerial stuff seen hereabouts this season. One of their best tricks consists of a series of long swings, executed by the man while hanging head downward with his feet perilously held by the feet of his partner. This trick is a thriller of the first water.

The long slide to the ground at the finish of the act, while done by most of the trapeze acts now appearing before the public, is put over in a manner that makes it seem very dangerous, even though it isn't. There is some excellent teeth work done by the man, and a couple of thrillers put over by the woman which stand out. The act is neatly costumed in white and should make a good opening or closing number for any of the big time houses.

H. E.

ROBERT DOHN

Theatre—Keith's Jersey City.
Style—Strong man.
Time—Twelve minutes.
Setting—Full stage.

Robert Dohn compares very favorably with any of the other strong men that have preceded him in vaudeville. After giving an exhibition of his heavy weight lifting abilities, Dohn introduced a series of cannon ball catches that made the crowd sit up and take notice. In this line of work Dohn equals and frequently exceeds the most difficult feats of Paul Spadoni and others doing similar stunts. The finish, which finds Dohn catching the heavy iron balls on his neck just as fast as a mechanical contrivance can hurl them at him, sent him off to a whirlwind of applause. The act is beautifully staged, Dohn showing that he is a first-class showman in this respect.

H. E.

STEWART AND WOODS

Theatre—Keith's Jersey City.
Style—Singing and talking.
Time—Fourteen minutes.
Setting—One.

Stewart and Woods, man and woman, offer a nicely arranged routine of songs and talk. The man wears a high silk hat, walking coat, and all the rest of paraphernalia that goes with the "silly ass" type which he portrays. The woman makes a good straight, playing up to her partner capably. The man should correct an inclination to bend his knees while standing.

The turn, as it stands, constitutes a good small time combination.

H. E.

CHARLIE WILSON

Theatre—Twenty-third Street.
Style—Nut comedian.
Time—Fourteen minutes.
Setting—One.

Charlie Wilson is a nut comedian. His act consists of a conglomeration of "bits," poems, gags and comedy talk, all of which lead up to a couple of violin solos which come at finish of the turn. Wilson works in a quiet, easy manner and has plenty of confidence. He needs funnier material, however, than that which he is now using in order to do justice to himself.

The act went over at the Twenty-third Street.

H. E.

WARD AND PRYOR

Theatre—Fifth Avenue.
Style—Singing and talking.
Time—Sixteen minutes.
Setting—One.

Will H. Ward was a dialect comedian in burlesque for several years. He still retains slight traces of the dialect, although appearing in a "straight" make up.

Ward is a middle-aged man, with an appearance and comedy method that ever so slightly suggest his namesake, "Pop" Ward.

His partner is a good looking young girl who possesses a fine contralto voice and a personality decidedly likable.

The act opens with a bit of comedy dialogue relative to movie dare devils, vampires, etc. This contains lots of good laughing points and is well handled by the pair. Following the talk, Ward exits and Miss Pryor sings a raggy lullaby, which she puts over very effectively. Then Ward sings or, rather, recites a comedy song. This also went over. Some good old time burlesque business is interpolated next, the team getting a great deal out of the material at hand. A rag song by Miss Pryor, with Ward assisting in a comedy way, closes the act.

The turn is good as it stands, but it might be an excellent idea to put in one or two more burlesque "bits." If properly presented and kept within bounds burlesque "bits" are always sure fire in vaudeville. Ward and Pryor know how to handle this line of stuff to perfection and should immediately go after this end of the act as strongly as possible. The offering went well at the Fifth Avenue.

H. E.

STRASSELL'S ANIMALS

Theatre—Fifth Avenue.
Style—Animal act.
Time—Ten minutes.
Setting—Full stage.

There are five animals in this act, a pony, two dogs, a seal and a sea lion. But it is the two last named that do most of the work.

The seal and sea lion open with ball balancing on their snouts and then juggle, from one to the other, a large ball. Then follow stick and ball balancing. The sea lion then gets on the pony's back and, while riding around, balances a ball and does baton twirling. The seal and sea lion then go up and down a pair of steps at centre stage, balancing various objects the while.

The *piece de resistance* is saved for closing. For this, the trainer places a brass instrument, made of a number of tubes, and on this the sea lion plays "America." It is true that the animal does not play in perfect time but it does play every note. It produces the sounds by placing its nostrils to the tubes and blowing. It is truly a remarkable performance and places Strassell's Animals among the best trained animals our stage has seen.

E. W.

PIERRE LA DIEUX

Theatre—Harlem Opera House.
Style—Singing.
Time—Fourteen minutes.
Setting—In one.

Pierre La Dieux is an Alsatian bass singer, who has an act that depends mostly on the patriotic appeal he makes to the audience.

He starts with a little talking, during which he sings a few snatches from bass songs, and then a well known American song. A few folk songs in French are the best part of the offering.

Jack Dale, who assists him at the piano, does a solo and Pierre follows with a patriotic talk, on which the act seems to depend for its applause. If La Dieux stuck to French folk songs, his act would be much more impressive. He has a deep, strong voice, and a good pianist in Dale.

I. S.

NEW YORK CLIPPER

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GET AFTER THE IMITATORS

It is high time that the picture men made up their minds to get together and formulate some sort of an effective plan whereby the rapidly growing tendency of flooding the market with inferior imitations of successful films may be curbed, at least, if not entirely done away with.

These "copy" films not only cause a monetary loss of hundreds of thousands of dollars annually to the producers whose pictures are imitated, but very often result in depreciating the value of the original they seek to imitate, through the fact that, in most instances, they are lacking in photography, detail and almost everything that a regular production should possess.

One or two of the bolder imitators, not satisfied with having engaged a third rate actor to steal the mannerisms of some particular screen favorite, whose name means real money at the box office, have gone a step further recently and carried out the theft in their pictorial advertising. These misleading posters, placed in front of a picture house, illustrated and worded in such a manner as to easily deceive the average film fan, unless closely scrutinized, constitute an invaluable aid to the "fake" that is being exhibited inside, and come pretty near to taking the first prize for swindling a gullible public, in a business that has produced some remarkable examples of the gentle art of "humbuggery."

The manufacturers, who are the sufferers by these conditions, have done a great deal of talking with respect to adopting measures to relieve themselves of this unfair competition, but, with one or two exceptions, their activities have been confined to conversation.

If the present laws do not afford the protection desired, then why not seek new legislation. A law with teeth in it, calling upon any concern that deliberately offers an imitation of another producer's picture to pay a stated amount of royalty, might be one excellent means of curing what has become one of the most annoying evils of the film business.

LAUDER AND \$36,000

Harry Lauder is one of the most popular entertainers of any class who has ever come to this country. And, as a vaudeville entertainer, he is probably entitled to being called the most popular.

At the head of his own vaudeville company, last week he played to capacity business at the Lexington Theatre and, for the ten performances, six nights and four matinees, did a total business of \$36,000. This is said to be the largest sum ever drawn by a vaudeville show in this country and probably was never equalled by any other firm of amusement except such as would show at Madison Square Garden, the Hippodrome and the Metropolitan Opera House.

But the fact that Lauder drew this business is more significant than is apparent at first glance.

Neither Lauder nor his performance is a novelty today, for he has been coming to this country for more than a decade and each time has made a tour of the country. He also sings many of the same songs he sang before. Despite these facts, however, he is playing to tremendous business.

There is but one reason for this; the talent of the performer. That he is talented, and one of the most talented men we have ever seen, there is no question. There are, perhaps, some doubting Thomases who claim that it takes little talent to sing Scotch songs. But those who doubt have not heard Harry Lauder sing a song, or, if they have, are not willing to be convinced against their will. For he can sing a song a little different from any one else.

If it is a comic song he puts a dash of comedy into it that no one else could. If pathetic he gives it a touch of tender sentiment that no one dreamed of. And, strangest of all, is that he accomplishes this with a singing voice that is not particularly marked with feeling. But he does possess that which goes to make all great artists—temperament and magnetism and showmanship.

And these make him the artist he is. These make him more popular each time he visits us. These were the qualities which drew the crowds to the Lexington Theatre last week and make them pour their dollars into the box office until they reached the enormous total of \$36,000.

TWENTY-FIVE YEARS AGO

"Zaniar" was produced at the Star Theatre, New York.

George M. Cohan wrote the waltz song entitled "Bessie Brown."

"The Ship I Love" was published by the English Song Publishing House.

Will Rosseter published "Divorced," "In the Flat Upstairs" and "You Can't Lose Me, Charlie."

"A Woman of No Importance" was presented at the Fifth Avenue Theatre, New York, by Rose Coghlan.

The Theatrical Managers' Association of the United States, formed in 1889, to protest against the operation of the Interstate Commerce law, was dissolved.

A meeting of vaudeville managers held at Tony Pastor's Theatre, New York, for a combination of interests was attended by W. J. Gilmore, John D. Hopkins, Thomas Miacio, Bob Fulton, Robert Manchester, Phil Slessinger, W. S. Moore, Abe Leavett, Ike Rose, William P. Fay, Peter Rice, Fred Waldmann and James J. Armstrong.

Answers to Queries

S. D. O.—Sam Bernard was formerly in burlesque.

H. H.—Dr. Volta played Association time in 1911.

B. K. D.—Klaw and Erlanger produced "The Pink Lady."

H. O. R.—James J. Quinlan died in Philadelphia in 1892.

A. N. E.—Norma Talmadge is married to Joseph M. Schenck.

J. T.—Patti made her American debut in grand opera in 1859.

C. M. W.—W. C. Valentine, the scenic artist, retired last year.

E. D.—Sarah Bernhardt is about seventy-five years of age.

K. L. O.—Norma Talmadge and Constance Talmadge are sisters.

H. T. R.—Marion Davies was formerly with the "Oh, Boy" Company.

J. S. V.—"Lady Lil" was produced for the first time in August, 1892.

H. J.—Julia Sanderson married Lieut. Bradford Barnette in June, 1916.

H. P.—The William Penn Theatre was put up for auction on Aug. 7, 1916.

R. T. W.—Chris Egan, former manager of the Royal, is now at the Colonial.

L. E. T.—Steve Miacio has played in burlesque and also presented an act in vaudeville.

S. D. M.—Sessue Hayakawa is a native of Japan. He is appearing in Paramount films.

E. R.—John B. Hymer wrote the playlet "Twice a Week." Julia Ring presented it.

C. N. H.—Pearl Radcliff has appeared with the W. B. Watson Company as a chorus girl.

S. T.—The play named "Eben Holden" was dramatized from the novel of the same name.

T. O. U.—Maude Fulton formerly played in vaudeville with the team of Rock and Fulton.

E. M.—Frances Starr appeared in "Little Lady in Blue" in Atlantic City at the time you mention.

D. J. P.—Montague Glass, the author of "Potash and Perlmutter," also helped to dramatize his story.

F. A. L.—The Bushwick, in Brooklyn, is a big time house. It is situated on Broadway and Monroe street.

B. H. L.—The person you mention is not Lillian Russell, but Helen Russel, a sourette. Yes, she has played in stock.

K. H.—Battling Nelson, the pugilist, played in burlesque with the "Miss New York, Jr." Company, eight years ago.

S. E.—Pauline Frederick signed her contract with the Famous-Players two years ago. The time has already expired.

J. S. C.—Eddie Foy and Eddie Foyer are not the same person. To the best of our knowledge they are not even related.

L. N.—Burr McIntosh was in the cast of "Trilby" at the Garden Theatre. The part of Svengali was played by Wilton Lackaye.

H. Q.—Frank Keenan appeared in a vaudeville act at the Fifth Avenue in February, 1911. The title of the sketch was "Man to Man."

E. H.—The song is "Allah's Holiday." It is published by G. Schirmer. You can purchase a copy at any music store. The price is thirty cents.

P. W. K.—"The Havoc" was written by H. S. Sheldon. It was first produced in December, 1910, in Washington. Henry Miller was starred in it.

F. E.—Oscar Wilde has written novels in addition to a number of plays. The best known of these are "De Profundis" and "The Picture of Dorian Gray."

J. O. M.—Nazimova has appeared in vaudeville. She was on the Russian stage before coming to America. Her latest picture, made for the Metro, is called "Eye for Eye."

A. Z.—The fire in the theatrical rooming house at 741 Eighth avenue in which eleven people were burned to death and four badly injured took place in April, 1914.

Rialto Rattles

THEATRICAL MYSTERIES NO. 22

What's become of all of those monocles, without which no up-to-date singer in a piano act would have thought of facing an audience last season?

SOUNDS REASONABLE

"Inbad the Sailor" has been elaborated and hereafter will be a big time, instead of a small time, act. Looks as if "Inbad the Sailor" is now "Ingood the Sailor."

IT SHOULD BE A KNOCKOUT

Jack Dempsey, the pugilist, is to star a new musical comedy, we hear. This is one theatrical attraction, at any rate, that the press agent might well describe as a show with a punch.

WHAT'S THE MATTER

The roof of an uptown movie theatre crashed in a couple of weeks ago, and, so far, we haven't heard a word from the publicity man whose film played the theatre that day, claiming that it was his picture that brought the house down.

JUST A SUGGESTION

Some of the chorus girls in the musical shows along Broadway, whose present telephone exchanges are designated as "Schuyler" and "Riverside," might, for the sake of consistency, order them changed to "John" during the coming year.

WE BELIEVE IT NOW

We are convinced that the eminent philosopher who asserted that it takes all kinds of people to make a world certainly said a mouthful. A woman has been discovered in a down East city who positively declares that Charlie Chaplin absolutely can't hand her a laugh.

POULTRY NOTE

The Ziegfeld show "By Pigeon Post," notable for the fact that it contained several real live pigeons in the cast, is reported to be getting ready to close. The other Ziegfeld attractions, equally notable for casts containing numerous prize chickens, however, are still going as strong as ever.

KEEP 'EM IN TYPE

"Performer claims material was lifted." "Shuberts get another house." "Al. Jolson cleans out the bookmakers." "Unknown author charges Broadway success was plagiarized." "Managers determined to stop ticket speculation." "Big changes coming in the picture business."

SOMETHING TO BRAG ABOUT

During the last year some twenty or thirty reformed bandits have entered the motion picture business, according to the announcements made at various times in the trade papers. Let's see, counting those already in the business a year ago, the fifth largest industry should now be able to boast of the biggest number of reformed bands to be found anywhere.

VAUDEVILLE VETERANS

"If you don't marry me I'll hang myself." "Don't do that, father doesn't want you hanging around here." "This is a cutaway coat. Why, it looks as if it's been all cut away." "Au revoir!" that's good-bye in French. "Carbolic acid!" that's good-bye in any language. "I promised never to reveal this secret to a human being." "Listen!"

THINGS WORTH HAVING

Belle Baker's London contract.
Henry Lewis' cash register.
Frisco's Jazz Band.
Max Hayes' diamonds.
William Morris' optimism.
Bert Williams' pantomimic ability.
Duke Cross' smile.
Charlie Grapewin's summer home.
Frank Hall's ability to dig 'em up.
Harry Rapf's luck in the picture game.

STOCK REPERTOIRE

LYRIC PLAYERS OPENING IN MEMPHIS

"COMMON CLAY" IS FIRST BILL

MEMPHIS, Tenn., Dec. 16.—The New Lyric Players will open a winter stock engagement at the Lyric Theatre here on December 30 with "Common Clay" as the bill.

W. L. Thorne, who is organizing the company for the Majestic Amusement Company, is in New York and will return here the latter part of the week with a long list of the latest and best stock releases.

The company includes Lillian Kemble, leading woman; W. L. Thorne, leading man; Mabel Carruthers, second woman; Raymond Bramley, heavy man; Vivienne Osborn, ingenue; Keith Ross, juvenile man; James Donlan, comedian; Ella Bittner, character woman; M. T. Webb, character man, and Jerome Fletcher, general business.

Daniel E. Hanlon is the director and, under his supervision, the company will begin rehearsals to-morrow week.

Each play will be given a special scenic production from the brush of J. H. Pratt, and local theatre goers are promised the best stock presentations they have ever seen.

K. M. Grattan will manage the company. Popular prices will prevail.

Memphis ranks as a good show town and, with such an excellent company as Mr. Thorne has gathered together and the high standard of plays he will present, there is every reason to believe that the New Lyric Players will have a long and prosperous run.

"Under Cover" is announced as the second week's bill.

MANHATTAN PLAYERS RESUME

DuBois, Pa., Dec. 11.—After a five weeks' layoff during the epidemic, the Manhattan Players are again working on their regular route. They had two of the company down with the disease, Joseph Lyonell and William Buhler.

Business has been particularly good, with the exception of DuBois. At Lock Haven and Milton, Pa., the show broke the house records. The plays presented this season are all royalty bills. The personnel includes Glenn Coulter, William Buhler, Leonard Rowe, Joseph Lyonell, Jack Benethun, Chic Mason, Rose Adelle, Winnie Wilmer, Pearl Young, Mabel Loverton and Pauline Brown Coulter. Harold Larned is in advance and Paul Hillis manager.

PRICE VISITS NEW YORK

Fusion Russell Price was in New York last week, after spending two years on a submarine chaser. Price, before he joined Uncle Sam's fighting forces, was one of our best known stock second men, having been associated with many of the leading stock organizations. He comes from a theatrical family, his father and mother having been popular players. His grandfather was the famous comedian, Sol Smith Russell.

LYNN GETS "STITCH IN TIME"

LYNN, Mass., Dec. 16.—Manager John Comerford, of the Auditorium Players, has contracted for "A Stitch in Time," just released for stock and will put it on next week. The bill for this week is "The Unkissed Bride."

CUTTER STOCK DOING WELL

DANVILLE, Pa., Dec. 12.—The Cutter Company is doing well here this week presenting a good line of plays, and also offers a number of vaudeville acts. Next week the company plays Bloomsburg.

YORKVILLE STOCK DRAWS BIG

The Blaney Stock Company, at the Yorkville Theatre, is doing a turn-away business. This week's bill is the drama, "One Day."

Frances McGrath gives an excellent performance of Opol Ledoux. She has proved herself a most versatile actress, and in emotional work is equally as good as she is in comedy. In the few weeks that the company has been at this house, she has established herself as a prime favorite. Forrest Orr, as Paul Zaluska, and Richard La Salle, as Paul Verdayne, give forceful impersonations. The rest of the cast includes: Dimitri, John Ravold; Lady Fletcher, Bessie Warren; Alice, Gladys Bush; Arch Duke Michael, Claude Payton; Count de Ronnes, Jack Marvin; Gilbert Ledoux, William Walcott; Bobby Ramsay, Ralph Murphy; Anna, Ella Cameron; Steward, Richard Black, and maid, Helen Vaughan. The production has been splendidly staged by Hal Briggs.

TO LAY OFF WEEK BEFORE XMAS.

WAUSAU, Wis., Dec. 16.—The Frank Winger Comedy Company will lay off in this city next week and will reopen on Christmas Day for an engagement of ten days. This company has had a successful season, for it lost only three and a half weeks on account of the "flu." During the rest of the season Winger will play the same route he has played for the last fifteen years. The roster of the company is: Jane Allyn Winger, Shirley Mayberry, Eileen Messier, Leonore Miller, Muri McCarthy, Edna Julian, Frank Winger, Hal Worth, Harry Bodie, A. M. Jackson, L. M. Wasser, and Dave Heilman, in advance.

HARTFORD TO GET MUSIC STOCK

HARTFORD, Conn., Dec. 16.—A Musical Stock Company, headed by Lynn Cantor, prima donna soprano, is being organized for this city. Supporting Miss Cantor will be Al Roberts, Donald Meek, Frances Rosse, Joseph Marks, Tom O'Malley and others equally well known in the light opera field. "Mlle. Modiste" has been selected for the opening bill. This will be followed by "Boccacio," "Fatinitza," "The Mikado" and "Naughty Marietta," as well as several new works.

OWENS STOCK DOING WELL

DONORA, Pa., Dec. 11.—The Owens Players, under the management of Billie Owens, is doing good business this week at the Grand Theatre, here. The company includes: Charlotte M. Claire, Bessie Hawthorne, Alice Bowditch, Edmund Barrett, Joseph Angell, Bob Fleck and Master Abe Barrett. The company will play theatres during the cold weather months and will open under canvas early in the spring.

F. J. CARROLL IN NEW YORK

F. James Carroll, general manager of the Emerson Circuit, made a flying trip to New York last week for the purpose of securing plays for his houses in Lowell, Lawrence and Haverhill, Mass. Among those he selected were "It Happened in —," "A Stitch in Time" and "The Woman on the Index," three of the very latest stock releases.

WRITING NEW STOCK PLAY

FLINT, Mich., Dec. 16.—Della Clarke, author of "The White Squaw," "Introduce Me" and other stock pieces, is spending the winter with her sister in this city and is busy writing a new play for next season's production.

BLISS QUITS ALCAZAR STOCK

PORTLAND Ore., Dec. 14.—James A. Bliss, the stage director of the Alcazar Stock Company, leaves that company to-night and goes East with New York City as his objective.

UTICA TO HAVE PERMANENT STOCK

OPENS DEC. 30 WITH "THE BRAT"

UTICA N. Y., Dec. 16.—On December 30 the Park Theatre here will open with a first class stock company. "The Brat" is the first bill.

The Park, which was formerly the Bender, is controlled by the Utica Theatres Corporation, of which the Hon. Alfred S. Black is president, and Samuel Goldstein, treasurer, and is under the management of the Goldstein Brothers Amusement Company of Springfield, Mass.

Charles E. Faust, the manager in charge of the house, is in New York engaging the company, the members of which will arrive here for rehearsals next week.

Among those who have been secured through the Paul Scott offices are Corless Giles, leading man; Frances Woodbury, leading woman; Millard Vincent, second man; Aubrey Noyes, stage director, and Thomas Wirth, scenic artist.

Manager Faust has lined up a long list of recent releases and promises to give Utica productions that have never been exhibited in this city either by stock or road companies.

HARRIS SIGNS PLAYERS

PITTSBURGH, Pa., Dec. 13.—Among the people engaged by Dennis Harris for the Harris Davis stocks at McKeesport and East Liberty are Arthur Vinton and Bert Leigh, leading men; Margaret Armstrong and Audell Higgins, leading women; Charles Merlin, Emily Fitzroy, Kendall Hotchkiss, Virginia Zollman and Raymond House. There will be a stage director and scenic artist with each company and each play will be given a special scenic production. Manager Harris has secured a number of the latest stock releases and intends to give a good line of productions.

SOMERVILLE HAS NEW LEADS

SOMERVILLE, Mass., Dec. 16.—Winifred St. Claire and Rowden Hall, leading woman and leading man, have joined the Somerville Players and open with that organization to-night in "Mary's Ankle." Miss St. Claire has a legion of friends throughout the country, having headed her own traveling and permanent stock companies, and is considered one of our best stock leading women. Hall, who has just been mustered out of the Army, has also headed his own stock organization and ranks as one of the best leading men.

MUSTERED OUT OF SERVICE

Larry Sullivan, well known as a stock actor, was mustered out of the service last week and came to New York. He was in the Thirty-seventh Regiment Band and was one of the boys who started for France and, when three days out, returned to port because the Spanish influenza broke out on board ship. Mrs. Sullivan is with the Olga Worth-Gene Lewis Stock Company at the Kyle Theatre, Beaumont, Tex., but has given her two weeks' notice and will join her husband in New York at the end of that time.

"SOUTHERN SKIES" WELL DONE

SOMERVILLE, Mass., Dec. 11.—"Under Southern Skies" is being admirably presented this week by the Somerville Players. The staging of the play and the work of the players have received the highest praise. Grace Fox, John M. Kline, John Dugan, O. E. Covert, John Gordon, Ruth Fielding, E. A. Turner, Rose Gordon and Emily Callaway, deserve praise. Miss Callaway, leading lady, leaves the company Saturday night.

IS IN ARMY SCHOOL

George G. Russell, under date of November 12, writes from France that, upon the recommendation of his company commander, he was transferred to the Army Candidate School, where he hopes to get a commission.

Russell, when the United States entered the war, was a popular stock juvenile man. He made ten unsuccessful attempts to enlist, three in Canada and seven in the United States. He was at last accepted in the draft and entered the Signal Corps. He landed in France, after several submarine attacks, on Decoration Day and, from that time till the signing of the truce, saw action five times, three on the British front and two on the American front. It was after the last of the latter that his company commander recommended him for the Army Candidate School. Russell is a member of the 17th Co., 5th Bt. A. C. S. A. E. F., and is located at La Valbonne, France.

NEW JULIE HEARN PLAY ACTED

PATERSON, N. J., Dec. 16.—"The Woman Who Did," a new play by Julie Herne, was presented at the Lyceum Theatre, here to-night by Richard Buhler and the Lyceum Players. Luella Morey, who plays the leading feminine role, was especially engaged for the production. Buhler, Miss Morey and the supporting company did capital work. The play was excellently staged under the direction of Rowland J. Edwards.

ELMIRA LIKES ESTELLE STOCK

ELMIRA, N. Y., Dec. 16.—The Mabelle Estelle Company, at the Mozart Theatre, has "caught the town" and business is splendid. The star is probably the most popular actress who has appeared in stock here in years, and the various other members of the company are fast becoming favorites. This week's bill is "My Irish Cinderella." Next week, "Johnny Get Your Gun."

FIELDER SIGNS GEBHARDT

PHILADELPHIA, Pa., Dec. 16.—Albert Gebhardt has signed with Manager Frank Fielder as a regular member of the Mae Desmond Stock Company at the Orpheum, Germantown. Gebhardt was engaged originally to job for a week, but his work proved so satisfactory that Manager Fielder decided to make him a permanent member of the company.

B'WAY FLOP GOES INTO STOCK

"A Stitch in Time," which proved a failure in New York, was released for stock last week and already has been contracted for by seventeen managers of stock houses in various parts of the country.

WILKES SIGNS MAY BUCKLEY

SALT LAKE CITY, Utah, Dec. 16.—May Buckley has signed as leading lady of the Stock Company at the Wilkes Theatre here and opens next Monday in "Up-Stairs and Down."

WALKER TO START AGAIN

Stuart Walker will open his portmanteau season about the third week in January, the exact date and theatre not having yet been announced. There will be a number of old stage successes, including "The Gods of the Mountains," "The Golden Doom," "King Argimenes" and "The Unknown Warrior."

There will be a number of new plays, also, including Lord Dunsany's "The Laughter of the Gods," "The Compromise of the King of the Golden Isles," and possibly "The Tents of the Arab" and "The Glittering Gate." Then there are "The Hero," by Alice Brown; "A Night in Avignon," by Cale Young Rice; "Stingy," by Maxwell Parry; "A Son of Isis," by Thomas J. Kelly, Gregory Kelly's brother, and "A Leaf in the Wind," a translation from the Russian, which will be presented early in the engagement.

WESTERN OFFICE:
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CHICAGO

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"FLU" GETTING WORSE IN WEST

RESTRICTIONS MORE SEVERE

The spread of influenza throughout the Far West threatens to close all theatres on the Orpheum, Pantages and Ackerman and Harris Circuits operating in that territory.

According to a statement issued by Harry Miller, booking manager of the Ackerman and Harris Circuit, the new restrictions affecting theatres in the West only permits the management of theatres to allow only every other row to be occupied. This ruling also went into effect Friday in Des Moines, Ia., where the Empress Theatre, booked by the W. V. M. A., is located. It is thought rather than remain open and be forced to lose money, the management may decide to close this theatre entirely.

Atchison, Kansas, Topeka, Kansas and Fort Dodge, Iowa, booked by the family department of the Interstate Circuit, have been closed, and it is feared that a few more cities surrounding these will also be ordered shut up.

The Orpheum, Peoria, Ill., and the Opera House, Streator, Ill., booked by the Thielen Circuit, have closed their doors. The Orpheum, Virginia, Minn., still remains closed.

It is reported here that the Palace, Majestic and Miller Theatres in Milwaukee, Wis., may be forced to undergo the "every other seat" restriction. It is reported also that the management of these theatres will close their doors rather than face the consequences of playing to half a house throughout the week, as the programmes played by them are booked at a considerable expense.

In Chicago, the epidemic is again on the increase and there is danger of restriction being placed on the theatres of the city.

For the last three days five physicians, appointed by Health Commissioner Robertson, have been discussing the question of "closings" and their decision was announced on Saturday morning as being in favor of closing all houses. The clause in their report on theatres and other public places follows:

"Theatres and moving picture shows, the committee thinks, would be better closed for the reason that it is hard to determine a careless cougher from the one who is not careless. It is also believed that the closing of theatres has a high educational value.

"The committee, however, admits that discrimination on the bases of efficiency, ventilation and general sanitation may be feasible. Saloons, dance halls, etc., should be closed whenever danger would otherwise result. Overcrowding of every kind should be discouraged."

Hodkins Theatre in San Antonio, Texas, has been closed. London, Ont., has also been ordered closed. Theatres in St. Louis, Mo., have been ordered not to permit anyone under sixteen years of age admittance, under penalty of being immediately closed. All of the Butterfield houses throughout Michigan are in danger of being closed early this week. Saginaw is the first to be affected. This is the third time this city has ordered amusement houses to suspend.

"FLU" VICTIMS RECOVER

Helen Weiss and Nat Ritter who were confined at the American Theatrical Hospital suffering from Spanish influenza, have fully recovered and left the institution. Among the other patients are Nettie Howard Brierly, well known in repertoire circles; Jacob Laurie, of the Palace Music Hall stage crew; Frances C. Greenleaf, Thomas Preston Brooke, Mary Ford, Joe Daly and Kate Van Rensselaer Dowling.

GIRL USHERS STRIKE

A "misunderstanding" caused a strike of girl ushers at the Blackstone Theatre where "The Birth of a Race," a film, was being exhibited last week.

The managers, in advertising for girl ushers, stated that the applicants must be willing to wear "Mosaic" costumes. Fully twenty young women applied for the positions and some were accepted.

When the girls arrived for work they were taken to dressing rooms. The house had been sold out and the lobby was crowded, but the doors could not be opened until the ushers were in place. After an hour passed, the girls were still not ready and the manager hurried to the dressing rooms to see what the trouble was. There, he was informed by the girls that they would not under any circumstances put on tights and were highly indignant, declaring that they had not known that the word "Mosaic" implied that article of clothing. The girls won their point and worked in their own clothes.

MANY SHOWS BOOKED

The future schedule for Chicago productions looks very promising. "The Follies" will arrive at the Colonial Dec. 22. Barney Bernard and Alexander Carr come to the Garrick on Dec. 23. "Going Up" glides into the Grand Opera House on Christmas Day. "The Off Chance," with Ethel Barrymore, arrives at Powers on Dec. 30th. Mitz in "Head Over Heels" is scheduled for a run at the Illinois. "See You Later" is herded as the attraction at the La Salle on Jan. 6, and the "Tiger Rose" will be seen at Powers on Jan. 13th.

RELEASED BY RED CROSS

Roy Murphy, formerly American representative for the Fuller Vaudeville Circuit, of Australia, has been mustered out of the Red Cross division of the American army and will shortly take up his vaudeville connection in the Majestic Theatre building. Murphy was ready to sail overseas when the war ended.

FORKINS GOING TO NEW YORK

Martin Forkins and Charles Crowl, who recently formed a partnership in vaudeville booking, have located on the tenth floor of the Majestic building until their new quarters in the Statelake are completed. Forkins plans an early trip to New York, where he will select material for a tour of the west.

NEW LEADING LADY APPEARS

Millicent Ward made her appearance at the Victory Theatre today as the leading lady in "The Girl He Left Behind," a new production by Ralph T. Kettering. Miss Ward is a native of Australia and her appearance here marks her debut as a star.

FILMS LURE BURLESQUER

Florence Mills, of "The Merry Rounders," appearing here at the Columbia, will shortly desert the burlesque field to enter the realms of motion pictures. She is credited with being the first burlesque prima donna to be bestowed with this honor.

BARRYMORE PLAYING TO \$14,000

Lionel Barrymore in "The Copperhead" has been meeting with great success on the road and is playing to \$14,000 weekly in Chicago. He may remain here for the remainder of the season.

CARROLL HAS NEW SKIT

Will J. Harris is writing a new vaudeville offering for Bobby Carroll and Lillian Clare. They will appear in the new skit next month at one of the outlying theatres.

UNDERSTUDY WENT ON

Louise Dwyer substituted for Willette Kershaw in the matinee performance of "The Crowded Hour" last Wednesday. Miss Kershaw returned to the cast in the evening.

THEATRES ALL IGNORE "SPEC" ORDINANCE

MAY REVOKE LICENSES

According to the findings of James W. Breen, an assistant corporation counsel assigned to check up violations of the ordinances, practically all of Chicago's leading loop theatres have been guilty of violating the "anti-scalping" ordinance.

Mr. Breen states that he has much evidence and many complaints from theatre-goers regarding collusion between theatre attaches and "scalpers." He has had four detective sergeants assigned to assist him in collecting his evidence.

Neither Mr. Breen nor Corporation Counsel Ettleson would disclose the names of the theatres found guilty of violation when they were approached. They stated that these names would not be made public until their investigation had been ended.

Mr. Breen, in making a statement, said that practically all of the theatres have been found guilty of violating the ordinance. He will recommend in his report that the violators have their licenses revoked and not re-issued.

The license period for all theatres expires the end of this month. All must obtain licenses on Jan. 1, 1919, to continue after that date.

Under the provisions of the "anti-scalping" ordinance the theatre owners agreed to an automatic revocation of their licenses upon a showing that they were in collusion with ticket "scalpers" to charge patrons a higher price for tickets than is printed on the pasteboards.

"VICE" FILM GETS LICENSE

Chief of Police Garrity has issued a permit for the motion picture called "The Finger of Justice" to be displayed to adults only. It is a vice picture and has caused a storm of protests from the moving picture censorship commission. Less than a month ago the picture was censored and Chief Alcock, at that time acting head of the department, refused a permit. The commission of censors held a meeting yesterday protesting against the action of the police chief.

GAYETY STARTS NEW POLICY

The Gayety Theatre opened last week with its new policy of vaudeville and burlesque, playing to excellent business. The show contains twenty girls and is snappy. In conjunction, four acts of vaudeville are offered. Motion pictures will be shown also as soon as the management has completed installing a concrete booth. The top price for admission is 30 cents.

WINKLER HEADS MUSICIANS

The Chicago Federation of Musicians has announced the result of their recent election of officers. The following were elected to hold office: Joseph F. Winkler, president; Thomas F. Kennedy, vice president; Frank C. Pauler, recording secretary; A. D. Herrick, financial secretary, and H. A. Rimpler, treasurer.

STAGE SHOW FOR BENEFIT

An immense vaudeville show, having the features of all Chicago theatres, was staged for the benefit of the Hampton Chapter, Daughters of the British Empire, on the twelfth floor of the Stevens Building Saturday.

BECOMES REVENUE AGENT

Will Spillard, formerly well known in vaudeville circles, has deserted the field and entered the Government service as a revenue agent.

ROCK AND WHITE MAKE UP

Much interest has been centered about Frances White and William Rock at the La Salle, where their revue again opened on Friday night with both in the cast. Last week Miss White suddenly left for New York with reports flying thick and fast that the team had split. However, Miss White returned on Friday and the company immediately opened their interrupted engagement. Ray Comstock came from New York with Miss White and patched up the trouble between her and Rock. It is said the whole started about a disagreement between Rock and Miss White's mother.

SEEK SENSATIONAL ACT

Captain Streeter, who has appeared in vaudeville many times in the past as a sensational attraction, has been dispossessed from his famous "deedict" through recent court orders. Streeter fought one of Chicago's strongest trust companies in his determination to prove that he was the sole owner of the property. However, he obeyed the court order and has disappeared. Efforts on the part of various theatrical agents to locate him for vaudeville engagements have been of no avail.

MAIL AWAITS OWNERS

Mail is being held at the Chicago offices of the NEW YORK CLIPPER for the following: Fay Allen, Minnie Burke, Mr. Chippman, Peggy Dunn, Muriel Jennison, Dixie Lofton, Babe Powers, Beatrice Wilson, Wheeler and Whitt and Herr Sigvard Wold. In sending for mail, artists are asked to kindly enclose a self addressed stamped envelope.

AUSTRALIAN MANAGER HERE

Phillip Lytton, en route from Sydney, Australia, to London stopped off in Chicago Friday evening and witnessed the performance of Laurette Taylor in "Happiness." Mr. Lytton is the owner of twenty-two theatres in the antipodes. He has in his possession a new play entitled "The Waybacks" which he hopes to have acted in this country.

"MOLLY" STARTS EAST

"The Melting of Molly" left the Studebaker Theatre on Saturday night and started on its journey eastward. Following their removal "The Copperhead," which has become one of the leading local attractions, took up its headquarters at the Studebaker.

LEGITIMATE SHOWS SHIFT

Changes for the current week in Chicago legitimate circles record "The Girl He Left Behind" at the Victoria. "The Man Who Came Back" at the Imperial. "Mutt and Jeff" at the National and "Too Much Married" at the Great Northern Hippodrome.

LOEW RETURNING EAST

Aaron J. Jones, president of the Jones, Linick and Schaefer Circuit, and Marcus Loew arrived in Chicago on Saturday morning from French Lick. Mr. Loew plans to return East about Wednesday.

CANCEL XMAS SHOW

The usual Christmas tree and vaudeville entertainment held in Evanston, Ill., during Yuletide has been cancelled on orders from the health authorities of that city, owing to the increased epidemic of "flu."

McVICKER'S LEASES LOBBY

McVicker's Theatre has rented the side of their lobby, which contains a store, to a restaurant company for an annual rental of \$14,000. The lease runs for five years, becoming operative on Jan. 15.

TWO WAR PLAYS COMING

Among the tentative productions announced for Chicago are "Where Poppies Bloom," a war play with Majorie Rambeau, and "Under Orders," also a war play with Effie Shannon.

WIRE, WRITE OR CALL. EVERYTHING READY. GREATEST WELCOME SONG OF ALL!

E-YIP-YOW-YANKEE BOYS

WELCOME HOME AGAIN!

Words by
BOB F. SEARMusic by
AL. W. BROWN

E Yip-Yow! Yankee boys, welcome home a-gain! Proudly does Old Glo-ry wave, We're strong for you, we've wait-ed.
 long for you, You stood the tide of battle so brave. There's nothing too good for our he-roes, We'll have a jub-i-
 lee so grand; E-Yip-Yow! Yankee boys, welcome home a-gain! Welcome back to Yan-kee land.

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THIS IS THE SONG THEY'RE ALL FUSSIN' ABOUT. THE BEST JAZZ OF THEM ALL!

YOU CAN HAVE IT, I DON'T WANT IT

It's a New "Blues", it's "Thar," That's All. For Singles or Doubles It's a Pippin. Trios, Quartettes or Ensemble. By May Hill, Clarence Williams and A. J. Piken. Get it now

You can have it, I don't want it, I mean your love and your sympathy; I mean the heart that you gave to me, Don't you hang around me, but just
 let me be You can have it I don't want it, That's what I say; Now don't you call me hon-ey names, for I re-fuse, 'Cause I've got an-oth-er sweet-ie now, the kind that's right, I'm
 ev-er since we met I've had the "Weary Blues," pos-i-tive-ly thro' with you good-bye! good-night! You can have it, I don't want it, Hon ey, take it a-way! -way!

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McKINLEY MUSIC CO.,

CHICAGO GRAND OPERA HOUSE BLDG.
NEW YORK—145 WEST 45TH STREET

BURLESQUE

FRANCHISES ON AMERICAN TO CHANGE ALSO

SOME HOLDERS NOT SATISFACTORY

Since the holders of franchises for next season on the Columbia wheel were printed in the last issue of the CLIPPER there has been considerable guessing regarding those to be issued on the American Circuit.

This matter was only roughly gone over at the last meeting of the American Burlesque Circuit and will not be decided upon until the next meeting of the board of directors of this company. However, it was rumored around the Columbia Building last week that there would be a number of changes next season among holders of the coveted licenses. No less than a dozen franchises, it is said, will change hands at the end of this season.

When seen, General Manager Peck would not say anything on this subject except that there would be some changes next season and that this would be decided on at the next meeting.

It is known, though, that a number of the present holders have not been giving satisfaction to the heads of the wheel and that the changes made may involve the franchises of one or two very big men.

SIGN FOR DAUPHINE STOCK

Lou Redelheimer has booked Fred de Silva, producer and straight man, Caroline Ross, soubrette, Dolly and Mabel Webb, prima donna and ingenue, with the Rose Stock Company at the Dauphine Theatre, New Orleans. John Black, Sue Milford, Ruby Lusby and Nina Rochester closed their engagement at that house last Saturday.

COHN SHOW DOES WELL

CINCINNATI, O., Dec. 12.—Manager Bob Cohn, of the "Bowery Burlesquers" states that his show has just finished the three biggest weeks of the season at the Star, Cleveland, Empire, Toledo and the Lyric, Dayton.

TO PAY FULL SALARIES

Ben Kahn notified his company last week that he will pay full salary to all his people Christmas week. At the same time, he invited all his company to a beef-steak dinner which he will give on Saturday, Jan. 4, at Castle Cave.

SIGNS KATHERINE OWEN

Ben Kahn engaged Katherine Owen, an ingenue, last week for his Union Square to replace Miss Lorraine, who closes Saturday. Miss Owen will open next Monday. This will be her first appearance in burlesque.

BROWER MADE A MANAGER

CHICAGO, Ill., Dec. 16.—Dick Brower has been appointed manager of the Star and Garter Theatre, this city. He started as treasurer of the house when it opened about ten years ago and is well known here.

RETURN TO CRESCENT

Mabel Le Monaire returned to the Crescent, Brooklyn, last week, where she is producing the numbers for the Howard Stock Company. She is also the soubrette of the show.

SAM HOWE HAS INFLUENZA

Sam Howe, burlesque show owner and producer, is recovering from an attack of influenza, which has confined him to his hotel for the last two weeks.

BERT ROSE IS IN HOSPITAL

Bert Rose, burlesque comedian, is in the Base Hospital, Camp Merritt. He recently returned from the Western battle front in France where he had been shot in the leg and otherwise wounded in the Battle of Argonne early in October. It is thought that he will be discharged in a few weeks if he continues to improve as at present. Rose was one of the principal comedians with the "Star and Garter Show" last season.

KELLY SIGNS A "FIND"

Morris Tolen, an eccentric comedian, has been signed by Mike Kelly for his "Frolics of the Nite" Company. He will open with the show in Camden, Dec. 30. Dan Duffy will close with the show in Philadelphia next week.

Tolen looked like a "find" when seen at the National Winter Garden last week, where he was doing an eccentric "Dutch" and "blackface." He has been working on small time in the West and Southwest.

GLADYS SEARS REACHES FRANCE

PARIS, France, Dec. 7.—Gladys Sears has arrived in this city with her "Overseas" Company. Others are Annie Abbott, Doris Thayer and Harry Israel. They entertained on the steamer coming over and also in England last week.

Another unit to arrive is composed of Fritz Williams, Katherine Florence, Frank Garfield, Miss Lord and Herman Paley.

PHIL SHERIDAN'S NEPHEW GASSED

Phil J. Henry, a nephew of Phil Sheridan, old-time burlesque magnate, who has been a member of the 328th Infantry, was gassed during the last days of the war and is now in a hospital in France. Word has been received that he will leave for the States shortly.

HARRY CLARK MUSTERED OUT

Harry Clark, son of Pete Clark, and former treasurer of the Orpheum, Paterson, who enlisted in the army last May, was honorably discharged from service Dec. 12.

LEDERER SELLS HOUSE

FREEMONT, L. I., Sept. 10.—Lew Lederer sold one of his houses here to-day before he left for his Western trip with the "Pennant Winners" of the American Burlesque Circuit.

HAD \$3,250 A WEEK

SCRANTON, Pa., Dec. 15.—Sim Williams' "Girls from Joyland" played to \$3,250.50 at the Majestic, here, last week, which is said to be the record week this season.

GIVE PARTY TO COLEMAN

PITTSBURGH, Pa., Dec. 13.—The Pittsburgh Lodge of Elks, No. 11, gave Dan Coleman a theatre party last night at the Gayety Theatre, here.

GOT \$2,157 IN ST. PAUL

ST. PAUL, Minn., Dec. 15.—The "Americans" played to the biggest week's business of the season at the Star last week. Their takings were \$2,157 gross.

SIGNS FOR THREE YEARS

E. Thos. Beatty, during his stay in this city, obtained the signature of Olive Christian, of the "Pennant Winners," to another contract. It was for three years this time.

ALL TO GIVE MIDNIGHT SHOW

All the burlesque houses around Greater New York will give a midnight performance New Year's Eve, it was announced last week.

LATHROP QUIZZ ABOUT TO START

ABOUT WEINGARTEN CASE

BOSTON, Dec. 16.—Interesting disclosures regarding alleged instructions given to managers assigned to do "morale" work by the American Burlesque Company will be revealed, it is said, when the testimony of Charles E. Lathrop, of Boston, and his house manager, taken before Commissioner Blanche I. Brackett, of 236 Old South Building, is filed in the New York Supreme Court, where the suit of Isay Weingarten against the Burlesque Company is now pending. The hearings are about to begin.

Weingarten had his franchise revoked by the circuit after Lathrop had submitted a written and verbal report of the former's show, which opened in Boston and was reviewed by the latter at the request of the American Burlesque Association, which, Weingarten declares in his legal proceedings, was out to "get" his franchise.

Max D. Steuer, attorney for the plaintiff, is using every effort to get all testimony bearing on the case before the Supreme Court, where he will try the case within the next two months.

TRANSFERRED TO NAVY

Emmett Callahan has been appointed Chief Inventory Executor of the Navy, and is now at Pier 134, in Brooklyn. He was transferred from Pelham Bay, and is a member of the team of Callahan Brothers and Midgie Miller.

LEAVETT'S HAVE AN HEIR

A son was born in the home of Mr. and Mrs. Abe Leavett, in Brooklyn, last week. The mother and boy are doing very well. Mrs. Leavett was known on the stage as Ruth Lockwood.

WATSON SELLS PROPERTY

PATERSON, N. J., Dec. 18.—Billy Watson has transferred his deed for five lots located in the business section of the city to the Service Corporation. He purchased the property in 1906 for \$28,000, and sold it for \$60,000.

TO HELP RETURNING SOLDIERS

The Stage Women's War Relief has established a department for the comfort of returning wounded soldiers under the direction of Miss Althea Luce.

BEN WELCH TO LAY OFF

Ben Welsh, who has been suffering with throat trouble the last few weeks, says he will lay off for the next four. He is looking for some one to work in his place.

RANDOLPH REPLACES LAWRENCE

Sonny Lawrence closed with the "Star and Garter Show" last Saturday at the Majestic, Jersey City. J. C. (Bugs) Randolph replaced him.

GEORGE BANKS REPLACED

Harry Bentley opened with the "Pirates" last Saturday night at the Empire Theatre, Hoboken, replacing George Banks.

GRACE REID CLOSES

Grace Reid, prima donna of the "French Frolics," closed with that show at the Olympic last week.

GUS FAY HAS COME BACK, AS FUNNY AS IN YEARS GONE BY

Gus Fay has come back and is now the same funny little "Dutchman" he was when we saw him working across from Joe Hollander eleven years ago with Irwin's "Majestics." He is this week at the Columbia with "Blutch" Cooper's "Sightseers."

Fay is working without the chin piece this season. Otherwise he is just the same Fay as years ago. He is surrounded by a good cast. Cooper has given him a wonderful production and a book which has many bright bits and brilliant scenes. The show also has plenty of good wholesome laughs.

Fay heads the cast and has a fine comedy role which he portrays particularly well. He scored the big bit of his career Monday afternoon. He works fast, his dialect is good and he is funny. He is assisted in the comedy by Jimmie Kearney and Johnnie Walker.

Kearney does a neat Irishman and puts forth a creditable piece of comedy work throughout the performance. He has natural Irish wit and puts it over. He works easily opposite Fay, getting many laughs.

Walker does an excellent drunk in the first part, getting much out of it. He portrays a "legit" in the second part. Seldom have we seen anyone do so well in this role.

Kathryn Dickey repeated her success of last season. She is a prima donna, who, not alone has a fine voice and knows how to use it, but can read lines. She does nicely in scenes, offers her numbers pleasingly, has a fine personality and is pretty. She also can be proud of her wardrobe, as it is very attractive.

Michelle Pennetti was a success with her numbers and all round work. Miss Pennetti has not been seen at the Columbia before and her style of work easily caught on. Her numbers were well put over and she offered elaborate costumes.

Dancing Flo Davis whirled her way through the show. This young lady has improved greatly in her work this season and looks much better. She had many numbers to lead, which she handled nicely. Her dresses are also of unusual beauty.

Billy Hoberg hasn't much to do, but what he does he takes care of nicely. He does very well as the clerk in the post office scene.

Fred Reese is the straight and did well. Gene Lord is in several scenes in which he gave a good account of himself.

Emily Dyer fills in as the ingenue. She looks well, but her singing voice is weak.

The show has a novel opening, a traffic cop with a semaphore signalling the girls on and off stage.

The "cop" bit was well worked up by Fay, Kearney, Lord and the Misses Dickey, Pennetti and Davis. It is a good bit, well acted.

There are many laughs in the "accident insurance" bit the way it was done by Fay, Kearney, Walker, Lord, Reese and Miss Dickey. The "insult" bit, although seen before, never went over so well. Fay, Walker, Reese and Miss Dickey were in it. The "political speech" was very amusing, with Fay as the speaker. Reese and the Misses Dickey, Davis, Rosemond and Dyer assisted.

Fay put over his "chair" bit zig and was capably assisted by Lord and Miss Dickey.

Miss Dickey and Lord then offered a corking good singing specialty, which was well received. Many amusing situations were worked up in the post office scene by Fay, Walker, Hoberg, Kearney and the Misses Dickey and Dyer. Another good bit, which was well done, was the "kiss" bit by Fay, Kearney, Walker, Hoberg and the Misses Dickey and Davis.

An excellent patriotic finale of the first part which was well staged received a big hand.

The "drinking" bit was funny, as done by Fay, Walker and Kearney. A well arranged banquet scene, with every detail carried out, was very entertaining. Fay worked up plenty of comedy in this scene and Lillian Isabella offered a neat violin specialty.

Miss Pennetti was a success in her specialty, in which she offered imitations of Anna Held, Harry Lauder and Eddie Foy. It was well done and nicely received.

The phonograph scene was well carried out and the "pick out" number nicely placed.

Cooper has a fine looking chorus, expensively costumed. Farman was the costumer and he has given the show a harmonious blending of colors.

The numbers were well arranged and the detail of the scenery finely carried out. The show has catchy and tuneful music.

The "Sightseers" is the best show we have ever seen under the title and, we may say, one of the best shows seen at the Columbia in some time. It was staged and written by Billy K. Wells under the direction of Cooper. It has everything to make it good, scenery, costumes, comedy, pretty girls, talent and bright amusing situations.

810.

JEROME H. REMICK & COMPANY



The last one we gave you—
"SMILES"
 was some winner — eh, what?
"A LITTLE BIRCH CANOE AND YOU"
 is another, and by the same writers.

Music by Lee S. Roberts
 Lyrics by J. Will Callahan

"A LITTLE BIRCH CANOE AND YOU"



MADELON
 I'LL BE TRUE TO THE WHOLE REGIMENT
 English version of the celebrated French Soldier's Song
QUAND MADELON SONG

The famous international French-American song hit, and the biggest novelty since "Tipperary." Published also as a One-Step, for piano and for orchestra.

"MADELON"

4--BIG HITS--4

"SMILES"

"MADELON"

"TILL WE MEET AGAIN"

"A LITTLE BIRCH CANOE AND YOU"

NINE NOVELTY SONGS

"GIVE A LITTLE CREDIT TO THE NAVY"

By KAHN, DE SYLVA and GUMBLE

"I'VE GOT THE BLUE RIDGE BLUES"

By MASON, WHITING and COOKE

"TACKIN' 'EM DOWN"

By ALBERT GUMBLE and BUD DE SYLVA

"YOU CANNOT SHAKE THAT 'SHIMMEE' HERE"

VAN-SCHENCK-WELLS

"IN THE LAND WHERE POPPIES BLOOM"

VAN-SCHENCK-BASKETTE

"IT MIGHT AS WELL BE YOU"

KAHN-VAN ALSTYNE

"WHEN THEY DO THE HULA HULA ON THE BOULEVARDS"

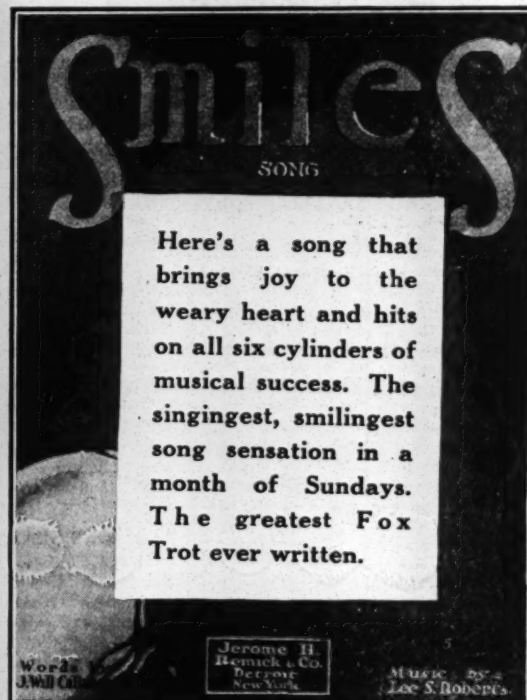
BRYAN-LAWRENCE

"HOME COMING WEEK IN FRANCE"

By SENETA G. LEWIS

"WE NEVER DID THAT BEFORE"

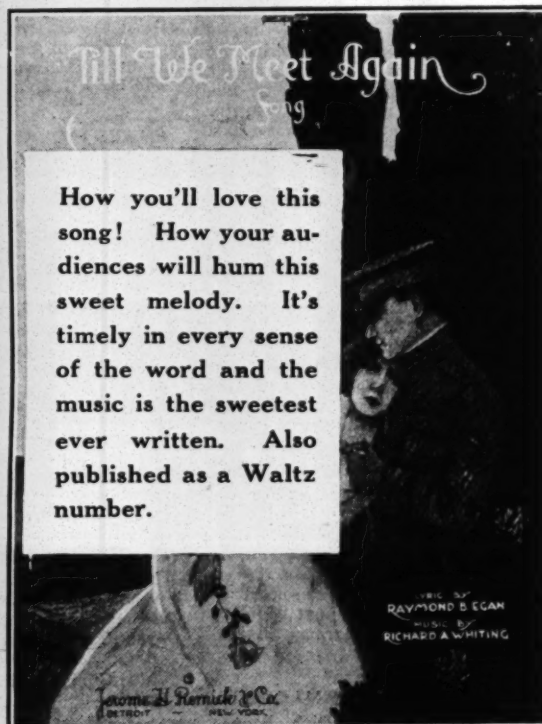
EDWARD LASKA



Here's a song that brings joy to the weary heart and hits on all six cylinders of musical success. The singingest, smilingest song sensation in a month of Sundays. The greatest Fox Trot ever written.

Words by J. Will Callahan
 Music by Lee S. Roberts

"SMILES"



Till We Meet Again

How you'll love this song! How your audiences will hum this sweet melody. It's timely in every sense of the word and the music is the sweetest ever written. Also published as a Waltz number.

Music by Raymond Egan
 Lyrics by Richard A. Whiting

"TILL WE MEET AGAIN"

Ready—Prof. Copies, Vocal Orchestrations, Dance Orchestrations, Band, etc.
 Call at one of our offices, if you can—
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 801 Flatiron Bldg.
 CLEVELAND
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DETROIT
 137 West Fort St.
 CHICAGO
 Majestic Theatre Bldg.
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 LOS ANGELES
 522 South Broadway

JEROME H. REMICK & COMPANY New York
 Detroit Chicago

MELODY LANE

MUSIC MEN FORM A NEW SOCIETY

United Writers and Publishers of America Is the Name of the Latest Organization.

On Thursday a meeting of songwriters and music publishers was held in the Longacre Building, and the United Writers and Publishers of America, an organization which has as its main object the collection of performing rights royalties was formed.

The new society, patterned along lines similar to those of the Authors' and Composers' Society, is making a drive for membership among writers and publishers outside of the big cities and plans a sort of co-operative arrangement between them.

Some fifty letters from out of town music men were read, and one of the first things decided upon was the establishing of a big professional office in the theatrical district. In this office will be demonstrated the publications of all the members of the organization and the business handled along co-operative lines.

The members of the new organization are figuring on a new method of the collection of performing rights royalties from the various amusement resorts where copyrighted music is performed for a profit.

The unit system of the Authors' and Composers' Society was declared to work a hardship upon the writer of popular songs in that it favored the composer of operatic or production numbers.

Abner Greenberg, the attorney, who is responsible for the formation of the new society, is devoting his time to the enrolling of new members.

HARRIS HAS NEW SONGS

Charles K. Harris has many new songs for the coming year, several of which, although just off the press are meeting with much popularity. They are "Will You Be There?" a finely written ballad; "Why Did You Come Into My Life?" a novelty ballad; "I'm Trying to Teach My Sweet Papa Right From Wrong," a cleverly written jazz number, and "Everybody Shimmies Now," a new novelty number.

VON TILZER REVIVES SONG

"Take Me Back to New York Town," one of the Harry Von Tilzer song hits of twenty years ago, is being successfully revived. The soldier boys in France are singing it, and a trade and professional demand is responsible for its reappearance as a feature of the Harry Von Tilzer catalog.

COHEN SONGS IN Y. M. C. A. BOOK

The new Y. M. C. A. song book, of which over 2,000,000 copies are to be distributed among the soldiers and sailors, will contain three of the Meyer Cohen songs. They are, "Cheer Up, Mother," "When the War Is Over" and "That's What God Made Mothers For."

CLARK BENEFIT IN FEBRUARY

The annual benefit and ball, which for several years past songwriters and music men have tendered to Dave Clark, will be held this year some time in February. The exact date will be announced within the next week or so.

REMICK SONGS FEATURED

Eddie Miller and Tom Penfold, who this week are appearing at Keith's Philadelphia theatre, are successfully featuring the new J. H. Remick song, "Till We Meet Again."

GOETZ HAS THE MUMPS

Coleman Goetz is back in town, after a short engagement with E. Ray Goetz's "Hitchy-Koo." As a souvenir of the trip he brought back a severe case of the mumps.

THE AUDIENCE BELIEVED HIM

A member of the professional staff of one of the big music publishing houses has during the past few months been singing at the various camps and hospitals for the entertainment of the soldiers.

He has always been ready to volunteer his services even at great personal inconvenience, and as a result is well known around the nearby camps and hospitals. His patriotism and enthusiasm are of the highest order, but unfortunately his singing voice is not of the same high standard, and on some few occasions his performance has not been particularly successful.

He appeared at an affair one night last week at which were present a large number of people, few of which had ever heard him before. He was introduced and a repertoire of popular songs was announced. For his first number he rendered "The Worst Is Yet to Come." The audience, after listening attentively until the final note had died away, arose as a single man and, without a word, left the hall.

The singular occurrence was explained by the doorman, who said, "You couldn't blame them for trying to escape if anything worse was in store for them."

STERN SONGS FOR SOLDIERS

Bessie Rothback, the violinist, has been put in charge of the music for the Camp Community Work at the base hospitals. In addition to this she has been playing in and overseeing a number of orchestras at important Government affairs held at Washington. Her favorite numbers are "I'm Crazy About My Daddy In His Uniform," "Belinda," "Kentucky Dream" and "I'm Glad I Can Make You Cry." All are from the catalog of Jos. W. Stern & Co.

CROSS WRITES PATRIOTIC SONG

Wellington Cross, who is doing a single turn in the big time vaudeville houses, in the course of his act introduces a well-written patriotic number, called "Lafayette."

It is one of the bright spots in the act, and the inquiries of other singers who wished to use the number revealed the fact that it is Cross' own composition.

SYBIL VANE SINGS "KISSES"

Sybil Vane, in the new musical production "Half Past Eight," is singing the McCarthy & Fisher novelty song, "Kisses," with great success. At the opening performance of the production in Syracuse, Miss Vane scored one of the decided hits of the piece. "Kisses" is by Alex. Sullivan and Lynn Cowan.

TENNEY IN VAUDEVILLE

Harry Tenney, with Max Rich at the piano, is doing a singing act in vaudeville which is meeting with such success that he could continue in this line of work indefinitely.

In addition to his stage work he is professional manager for Jos. W. Stern & Co.

PEACE LYRIC FOR "PERFECT DAY"

"The End of a Perfect Day," one of the biggest selling songs published in many years, has made its appearance in a new form. The new version, which is called the "Peace Edition," carries a lyric of peace appropriate to the homecoming of the soldiers and sailors.

JOLSON WRITES NEW SONG

Al Jolson has written a new song entitled "I'll Say She Does," and is featuring it in the Winter Garden production "Sinbad." J. H. Remick & Co. publish the number.

NEW LIBERTY SONG RELEASED

The McKinley Music Co. of Chicago has recently released a new patriotic number, entitled "Liberty Bell Ring Out," by Albert W. Brown and Haven Gillespie.

BALLADS REPLACING THE WAR SONGS

End of the Great Conflict Responsible for the Launching of Scores of New Songs

The sudden ending of the war has brought about a great change in the field of popular music publishing. During the duration of the war there was one song that stood high above all as far as popularity was concerned and that number was the song of war. Whether serious or of a comedy nature that was the type of song which had the call and every catalogue fairly bristled with them.

The war's end changed all that in a day, however, and the rush to issue numbers which would meet the new requirements was great. Songs of peace, novelty numbers, ballads and other types of song followed each other in rapid succession, each house striving to learn just what type of song would suit the public.

In a few weeks, however, the matter seems to have been decided and the public always partial to ballads has again returned to that always popular style of composition. Big and small time acts are besieging publishers for new ballads, and those that have been able to supply them are finding that this is just the type of song which the public, tired of the war, is awaiting.

Nearly every publisher has in his catalogue one or more new ballads and writers are turning them out in rapid succession.

WALTERS FINDS HIS SON

Herbert Walters, well known in music publishing circles, now connected with the Broadway Music Corp., had an experience one night last week which he will never forget and which reunited him with his lost son.

Walking out on Broadway from West Forty-fifth he saw hobbling up the thoroughfare on crutches an American soldier with one leg amputated at the knee. Feeling deeply sympathetic for the boy doomed to walk the rest of his life on crutches, Walters engaged him in conversation and finally ended by inviting him to his home for dinner. The soldier accepted and on the way uptown they exchanged personal reminiscences. There seemed much in common between them and Walters, suddenly asking him his name, was amazed to learn that the man was his own son, a boy whom he had not seen for years.

BILLY LANG TO GET A BENEFIT

A cabaret and dance will be held at Convention Hall, Boston, on Friday evening, Jan. 10, for the benefit of Billy Lang, the music man. Lang was for a number of years manager of the Boston office of Leo Feist, and early this fall went into business for himself. Shortly afterwards he became ill, and an operation was necessary. This was followed by several others, and at present his health is so bad that he is unable to continue in his business.

A number of Boston's biggest theatrical and amusement men are interested in the affair.

HARRY ISRAEL IN FRANCE

Harry Israel, a pianist who has been connected with a number of the local music publishing houses, is now in France, a member of one of the Overseas Theatre League Units.

MARSHALL SONGS IN NEW ACT

Henry I. Marshall has written two interpolations for C. B. Maddock's new act, "Not Yet Married," which had a successful premiere out of town last week.

A. J. STASNY IN THE WEST

A. J. Stasny is making a six weeks' business trip through the West. He is making all the big towns and cities between Chicago and the Pacific coast.

RAGTIME CURES SICK SOLDIER

Jimmie Europe, the colored musician and songwriter is now in France with a ragtime band which is the talk of all France.

James and his band of colored entertainers have appeared in all the big camps where their music has kept the soldiers in the best of spirits, but its curative qualities were not discovered until last week.

"Jim" was a big black patient in the Red Cross hospital at St. Denis. He was a "mighty sick nigger," as he said, his illness being a combination of machine gun wound in the leg and shell shock. He couldn't even turn over on his cot, much less walk.

But that was before he heard the Europe and his famous musicians were in Paris on their way from one assignment to another. The American Red Cross got permission for them to play at its St. Denis hospital. And you should have heard the boys cheer when syncopated strains from Europe's instruments swelled through the wards!

As for Jim, he not only could move; he could hop, and hop he did, from his cot to a station so close to the big bass drum that the dusky drummer had to cut out some of his customary gyrations.

After it was all over the Red Cross hospital representative from Chattanooga, Tenn., who had arranged the concert, saw Jim sitting on the edge of his cot, an ebony picture of content and comfort.

"Jim, you rascal," she said, "I thought you were so sick?" "Yes'm," replied Jim, "I certainly was a sick man, and my leg troubled me mighty much, but nothing ain't bothered me since I heard that band, no, ma'm."

AID FOR SONGWRITER ASKED

Over the signatures of F. E. Belcher, R. H. Burnside, C. B. Dillingham, John L. Golden and Henry Marshall, a letter is being sent out to the many friends of Stanley Murphy, the songwriter, asking for aid.

Murphy, who is well known in the theatrical world as well as in the music field, is now in the asylum at Central Islip, suffering from an incurable mental disease. Dependent upon his earnings are his wife and two children, unwarningly left without means for their support.

For a time it was believed advisable to give a benefit, and Mr. Dillingham offered the Globe Theatre for the purpose, but the epidemic came along, and since then those in charge have figured that the expense and necessary publicity for such a benefit would be too great an undertaking.

The sending of the letters to Mr. Murphy's many friends was then decided upon and all checks and money orders should be made out to Mrs. Stanley Murphy and addressed to the Stanley Murphy Benefit Fund, No. 219 West Forty-sixth street, New York.

LEE SCORES WITH ORCHESTRA

Nappy Lee's colored orchestra and jazz band is a big favorite around the Times Square district, due as much to the clever repertoire he plays as the ability of his players. Among the numbers which he features regularly are the Stern publications, "Indianola," "I'm Crazy About My Daddy In His Uniform" and "Kentucky Dream" waltz.

BEE PALMER SINGS FEIST SONG

Bee Palmer, in the new Ziegfeld Follies, broke into the daily press last week on account of her spirited rendition of a new Feist song called "I Want To Shimmie."

MARSHALL WRITES NEW SHOW

Henry I. Marshall has completed the words and music of a new musical piece which will be presented by the Shuberts.

EARL FULLER MAKES RECORD

Earl Fuller has made a record of Gilbert & Friedland's new number, "Singapore," for the Columbia Phonograph Co.

Whether in peace or war-

**YOU CAN'T
GO WRONG
WITH A
"FEIST"
SONG**

A glorious
Nurse,
The

Spiritually Beautiful

The most magnificent song of the period

THE ROSE OF NO MAN'S LAND

A tribute to the girls who take care of our boys.

**SING
"A FEIST"
SONG
BE A
STAGE HIT**

By JACK CADDIGAN and
JAMES A. BRENNAN

"EVENT"

Words by GRANT CLARKE

Another Link To Our Chain Of

YOU'LL FIND OLD DI

By GRANT CLARKE and GEORGE W. MEYER

MINNEAPOLIS

Lyric Theatre Building

KANSAS CITY

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SAN FRANCISCO

Pantages Theatre Building

BUFFALO

485 Main Street

NEW ORLEANS

115 University Place

PHILADELPHIA

Globe Theatre Building

LEO. FIS

135 WEST 44TH ST.

It has the throb and thrill

contribute to the greatest mother in the world--the Red Cross
The Rose of No Man's Land."

The tender, beautiful words and inspiring melody of "The
Rose of No Man's Land" will tug at the heart strings of your
audience as never before.

A Toast Song To Our Sea Heroes!

THE NAVY TOOK THEM OVER AND THE NAVY WILL BRING THEM BACK

By HOWARD JOHNSON, U. S. N. and IRA SCHUSTER

Even the Soldier Boys Love To Sing It!

A novel ballad that brings comfort and cheer.

MOTHER, HERE'S YOUR BOY

by SIDNEY MITCHELL, ARCHIE GOTTLER and THEODORE MORSE.

A noble inspiration that makes the whole world happy.

That Peach of a Novelty Rag Jazz Hit

EVERYTHING IS PEACHES DOWN IN GEORGIA"

NT OF

It Has the Kick That Does the Trick

Music by MILTON AGER and GEO. W. MEYER

Ch Of Notable Jazz Hits!

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Everybody Loves To Sing This Wonderful Song

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AT B. F. KEITH'S PALACE THEATRE, THIS WEEK

HARRY JACK

MASTERS and KRAFT

In a Satire on the Song and Dance Man, PAST, PRESENT AND FUTURE

XMAS WEEK, KEITH'S ROYAL—BOOKED SOLID U. B. O.

"ARE YOU KIDDING?"

Direction ROSE and CURTIS

FRED (Hank) FENTON AND FIELDS SAM

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FEATURING THEIR OWN SONGS AND JAZZ FINISH
EDNA & MACEO PINKARD
 IN "BLUES ASSASSINATORS"
 Communicate with us, care of Shapiro, Bernstein & Co., New York City

The Great **BILLY NICHOLS**
 Colored Comedian and Mimic. Dir.—Pauline Cooke

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 THE MAIDEN OF MYSTERY
 The World's Best Mechanical Doll Act Direction—Jack Flynn

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 SINGING, WHISTLING COMEDienne

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WALMSLEY and LEIGHTON
 In "SIMP-SON" 14 Minutes of Fun in "One."

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 Wholesale Laughter Dealers, in an Original, Versatile Comedy Creation,
 introducing "THE LADY OF THE FALLS"
 Direction—ROSE & CURTIS

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 SINGING, TALKING and DANCING

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 FUNNY CAPERS, NOVELTIES AND BUBBLES Direction—Jack Mandel

FOUR BEULAH BELLES
 A BOUQUET OF SONGS Direction—PETE MACK

CHESTER A. KINGSTON
 THE CHINESE PUZZLE Direction—JAMES PLUNKETT

JOE JOESY
RYAN & MOORE
 JUST THE TWO OF US

JOHN K. NEWMAN & CO.
 In "Our Boys" Up-to-the-Minute, by Chas. H. Smith
 DIRECTION—GENE HUGHES

MARIAN DEEVER
 SINGING COMEDIAN IN VAUDEVILLE

U. S. O.

NEW YORK CITY.

Palace—Lillian Russell—Mason & Keeler—George MacFarlane—The Avon Comedy Four—Mosconi Bros.—Mr. & Mrs. Jimmie Barrie. (Two to fill.)

Riverside—A. & M. Clark—Sophie Tucker Co.—Blanche Ring—Espe & Dutton—Chic Sale—Kalmor & Brown—Henry Lewis.

Colonial—Maude Earle & Co.—DeLeon & Davies—Belle Baker—Grace O'Meara—Maddock's Mus. Mel.—Kranz & LaSalle—Rice & Werner—Avon Four—Geo. White Co.

Alhambra—Jean Southern—Eddie Leonard—Emmy's Pets—Ben Hennie—Kalmor & Brown—The Flamingos—Marmain Sisters—Dave Scholer—Royal—Frank Gaby—Lala Selbini—Muriel Window—Lyons & Yosco—Darrel & Edwards—Martine & Conrad—Strassel's Animals—Gertrude Hoffman—Masters & Craft.

Fifth Avenue (Dec. 19-21)—Bond, Wilson & Co.—Diero. (Dec. 26-28)—The McIntyres—Reed, Lamont & Jenkins—Others.

125th Street (Dec. 19-21)—Jimmy Hussey. (Dec. 26-28)—Flying Keelers—The Pace Bros.—Hoey & Lee—Billy Bouncer Circus.

23d Street (Dec. 19-21)—Jeanette Martine & Con Conrad—Minerva Courtney & Co.—Anthony & Rogers—Flying Wheelers. (Dec. 26-28)—Rialto & Lamont—Ellis & Carleton—Mable Berrow & Co.—Stan Stanley & Co.—Marcelle's Maikins.

58th Street (Dec. 19-21)—Lew Welch & Co.—Emma Stevens—Grace Twins—The Darrows—Baraban & Grohs—Richards & Kyle. (Dec. 26-28)—Bell Circus—Nada Noreline—Ross & Clare—Nat Vincent—Others.

BROOKLYN.

Bushwick—Harry Cooper—"In the Dark"—Nan Halperin—Lucille & Cockle—B. & L. Walton—Lady Alice's Pets—Julie Ring & Co.

Orpheum—Rooney & Bent—Robert Swan—"Four of Us"—Cartmell & Harris—Lyndell & Macy—Olympia Desval—Ann Gray—Mrs. Gene Hughes—P. N. Terry.

ALBANY, N. Y.

Proctor's (Dec. 19-21)—Grace Emmett & Co.—"Now-a-Days"—Fenton & Fields—The Brightons—Cervo—Russell & Beatrice—Lina Cavalleri. (Dec. 26-28)—"Playmates"—Willie Weston—Jim & Morgan—Hill Ackerman & Co.—Miller & Penfold—Watson's Dogs.

BOSTON, MASS.

Keith's—Jack Norworth—Klein Bros.—Jas. Thompson Co.—Duncan Sisters—Geo. White Co.—Grenadier Girls—Josephine & Brooks—Merle's Cockatoos—Royal Glascovnes.

BALTIMORE, MD.

Maryland—Cycling Brun—Lucille Cavanaugh—Mellinger & Meyer—Al Shayne—Julian Hall—"Sweeties"—Samuel & Leonhart.

BUFFALO, N. Y.

Keith's—Ben Beyer Co.—Sabina LaPearl—Clifton Crawford—Embs & Alton—Howard's Ponies.

COLUMBUS, OHIO.

Keith's—Whiteside Sisters—Chris. Richards—B. & H. Mann—Three Rosses—Eddie Foy Co.

CINCINNATI, OHIO.

Keith's—"Isle of Love"—"Man Off Ice Wagon"—Stuart Barnes—Conkley & Dunlavy.

CLEVELAND, OHIO.

Keith's—Maurice Burkhardt—Dolly Connolly—Gruber's Animals—C. & F. Usher.

DETROIT, MICH.

Miles—Bob Hall—Lillian Fitzgerald—Scotch Lads & Laddies—Stamper Riders—St. Onge & Ritchie—Leo Zarrel Three—Harry Holman—Earle & Sunshine.

DAYTON, OHIO.

Keith's—Fink's—Miles—The Chadwicks—Julia Nash Co.—Lorner Girls—"Art."

ERIE, PA.

Keith's—Jas. H. Cullen—Anson Sisters—Ernie & Ernie.

ELIZABETH, N. J.

Proctor's (Dec. 19-21)—Milton & Sargent Aborn present "Very Good Eddie."

GRAND RAPIDS, MICH.

Keith's—Klitter & Reaney—Bison City Four—Crawford & Broderick—Musical Hunters—Piano-ville.

HAMILTON, CAN.

Keith's—Four Ankers—Whitfield & Ireland—Lew Hawkins—"Musical Echoes"—Marion Harris.

VAUDEVILLE BILLS

For Next Week

INDIANAPOLIS, IND.

Keith's—Robbie Gordone—Chas. Grapewin—Blossom Seeley—Jessie Standish—Dooley & Sales—Adrian.

LOWELL, MASS.

Keith's—J. C. Mack Co.—Joe DeKos Troupe—Cervo—Harry Langdon—L. & G. Archer—Katherine Powell Co.—M. Samuels.

LOUISVILLE, KY.

Keith's—McIntosh & Mads—Lillian Shaw—Lee & Cranston—Hermine Shone Co.

MONTREAL, CAN.

Keith's—Clara Howard—"Hands Across Sea"—A. & F. Stedman—Marconi & Fitzgibbon—Lamb's Manikins.

MT. VERNON, N. Y.

Proctor's (Dec. 26-28)—Victoria & Clotilde—Bert & Rose Dall—Gasper & Sinclair—Others.

PORTLAND, ORE.

Keith's—Race & Edge—Sameroff & Senia—Tom Brown's Revue—Hamilton & Barnes—Rehn & Fitch—Collins & Hart.

PHILADELPHIA, PA.

Keith's—Clinton & Rooney—Wm. Ebs & Co.—Bessie Clayton Co.—Williams & Wolfus—Nitta Jo—Loyal's Dogs—"Birds of a Feather"—Arnold & Allman—Harry Watson Co.

PITTSBURGH, PA.

Keith's—Weber & Rednor—Lew Dockstadter—Leon Erroll.

PROVIDENCE, R. I.

Keith's—Miller & Capman—Susan Thompsons—O'Donnell & Blair—Mack & Earl—Albert Donnelly—Byron & Broderick—"What Girls Can Do"—Olympia Desval.

ROCHESTER, N. Y.

Keith's—Paul Kleist—Robbins—Tarson—Gliding O'Meara—Greene & Parker—Martelle—Frank Dobson Co.

SCHENECTADY, N. Y.

Proctor's (Dec. 19-21)—Osahli—Hallen & Hunter—Tom Moore & Co.—Three Stars—Roatina & Barretti. (Dec. 26-28)—Catherine Crawford—Will Oakland & Co.—"Now-a-Days"—Jack Martin—Four Musical Lads.

TROY, N. Y.

Proctor's (Dec. 19-21)—Marie Stoddard—Four Musical Avocets—Eddie Herron & Co.—Bob Tip & Co.—Woolsey & Rosalind—Jones & Johnson. (Dec. 26-28)—Lincoln Highwayman—Jimmy Lucas & Co.—Moran & Hunter—Tom Moore & Co.—Horton Troupe—Follette's Monkeys.

TORONTO, CAN.

Keith's—Four Boises—Jean Adair—Four Haley Sisters—Burley & Burley—Ruth St. Dennis—Clifford & Wills—Fred Allen—Martyn & Florenz.

TOLEDO, OHIO.

Keith's—"Maid of France"—Juliette—Seven Honey Boys—Nelusco & Hurley—Keane & Williams.

WASHINGTON, D. C.

Keith's—Four Reddings—Haig & Locket—The LeGrohs—Athos & Reed—Laurie & Bronson—Hyams & McIntyre.

WILMINGTON, DEL.

Garrick—Harry Hines.

YOUNGSTOWN, OHIO.

Keith's—Valerie Bergere—Stanley Galini—Isakawa Japs—Herbert Clifton—Texas Comedy Four—Alfred Latell Co.—Van & Schenck—Esther Walker.

YONKERS, N. Y.

Proctor's (Dec. 19-21)—Thornton & Thornton. (Dec. 26-28)—Cooper & Gordon—Lew Welch & Co.—Harmon & O'Connor.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Herman Timberg & Co.—Sidney Smith—Nellie Nichols—John B. Hymer & Co.—Wilfred Clarke & Co.—Shaw & Campbell—Georgallis Trio. Majestic—Marguerita Silva—Robt. T. Hianes & Co.—Bowman & Shen—McKay & Ardine—Gautier's Toy Shop—DeVine & Williams.

CALGARY, CAN.

Orpheum—"Forest Fire"—Maxie King—Barry Girls—Santos & Hayes—Brierre & King—Stanley & Birnes—Caroline Kohl.

DES MOINES, IA.

Orpheum—Julius Tannen—"Heart of Annie Wood"—Henry B. Toomer & Co.—Wm. Smythe & Co.—Frances Dougherty—Bollinger & Reynolds—Gallagher & Rolley.

DENVER, COLO.

Orpheum—Eva Tanguay—James C. Morton—Misses Campbell—Dickinson & Deagon—Sybil Loyal & Partner.

DULUTH, MINN.

Orpheum—Jos. Howard's Revue—Walter Fenner & Co.—Margaret Farrell—Gladus & Scarlet—Adonis & Dog—Kramer & Morton.

KANSAS CITY, MO.

Orpheum—Albertina Rasch & Ballet—"Married via Wireless"—James Watt & Co.—Hampton & Blake—Walters & Walters—Jack Alfred & Co.—Milt Collins—J. J. Morton.

LOS ANGELES, CAL.

Orpheum—"On the High Seas"—"Petticoats"—Officer Vokes & Don—Bennett & Richards—Reno—Dale & Bursch—Walter C. Kelly—Helen Trix & Sister—Walter Brower.

MINNEAPOLIS, MINN.

Orpheum—Rae Samuels—"White Coupons"—Fisher Hawley & Co.—Four Harmony Kings—Ramsdells & Deyo—Sansome & Delilah—Burns & Erabito.

MILWAUKEE, WIS.

Orpheum—"An American Ace"—Lou Holts—Anoros Sisters—Rev. Frank Gordon—Le Voles.

MEMPHIS, TENN.

Orpheum—Cecil Cunningham—Flanagan & Edwards—Harry Beresford & Co.—Moran & Mack—Gordon & Kern—"Levitator."

NEW ORLEANS, LA.

Orpheum—Mlle. Dacie & Co.—Bert Baker & Co.—Adams & Griffith—Ethel MacDonough—Seebacks—Patty, Beat & Bro.—Four Morak Sisters.

OAKLAND, CAL.

Orpheum—"For Pity's Sake"—Friscos & Rauh—Fox & Ingraham—Harry & Grace Blaworth—Page, Hack & Mack—De Wolf Girls.

OMAHA, NEB.

Orpheum—Imhoff, Conn & Corinne—Winston's Water Lions—Holmes & Wells—Westony & Lorraine—La France Brothers—Blands—Leighner Sisters & Alexander.

PORTLAND, ORE.

Orpheum—Gus Edwards Revue—Swor & Avey—Paul Decker & Co.—Kiraify Kids—Wallace Galvin—Littlejohns.

SALT LAKE CITY, UTAH.

Orpheum—Ford Sisters—"All for Democracy"—Bert Earle & Co.—Rockwell & Fox—Mr. & Mrs. Gordon Wilde—Friscos—Al Herman.

SAN FRANCISCO, CAL.

Orpheum—Sea Wolf—"Somewhere in France"—Laughlin & West—Bert Fitzgibbon—Grace La Rue—Jack & Kitty Demaco—Merlan's Dogs—Courtney Sisters.

ST. LOUIS, MO.

Orpheum—Valeska Suratt—Little Billy—Milette Sisters—Janis & Chaplow—Fern & Davis—Leipzig—Tasma Trio.

ST. PAUL, MINN.

Orpheum—"Where Things Happen"—"Dream Fantasies"—Harry Johnson—Vertchamp & Alberte—Lunette Sisters—Three Mazuna Japs—"Creole Fashion Plate."

STOCKTON, SACRAMENTO AND FRESNO, CAL. Orpheum—Lambert & Ball—"Efficiency"—Joe Browning—Herman & Shirley—Lander Bros.—"An Artistic Treat."

SEATTLE, WASH.

Orpheum—Sarah Padden—Grace Nelson—Four Buttercup—"Rubeville"—Equilli & Mabelle—Leo Beers—Lemaire & Crouch.

VANCOUVER, CAN.

Orpheum—Stella Mayhew—Eddie Borden & Co.—Irene & Bobby Smith—Ames & Winthrop—Asaki & Taki—Enoch Fraser—Barr Twins.

WINNIPEG, CAN.

Orpheum—"Only Girl"—Margaret Farrell—Jim & Marion Harkins—Hennings & Mack—Ferry—Elsa Ruegger.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—McDermott & Hagney—Marie Ika Diehl & Co.—Muriel Hudson & D. Jones—Royal Yuena Japs—Helen Vincent—Wolf & Stewart—Billy Elliott—Steiner Trio. (Last Half)—O'Neill Sisters, Hubert Dyer & Co.—DeVoy & Dayton—Eight Dominoes—Kurt & Edith Kuehn—Charles & Sadie McDonald—Bertam & Saxton—Revelles.

Delancey Street (First Half)—Piquo & Fallows—Shannon & Troy—Bertram & Saxton—Carle & Roemer—Barry & Layton—Norvell Bros. (Last Half)—Rosalie Piffes—Chesleigh Girls—Danny Simmons—Harry First & Co.—Kelly & Verga—Steiner Trio.

National (First Half)—Rosalie Piffes—Estelle Sully—Van & Carrie Avery—Kurt & Edith Kuehn—George Rosener. (Last Half)—Rose & Ellis—Barlowe & Hurst—Gill & Veak—Burns & Kissen.

Avenue B (First Half)—Three Alex—Walsh & Edwards—Ross & Ashton—Chief White Bear. (Last Half)—McGee & Anita—Gillmore & Leonard—Quigley & Fitzgerald—The Harolds.

Greeley Square (First Half)—Yalto Duo—Ben Lynn—Four Troopers—Wilson Bros.—Karno Trio. (Last Half)—Dingley & Norton—Emmie & Effie Elliott—Emily Smiley & Co.—Hank Brown & Co.—Fox Benson & Co.

Victoria (First Half)—White Steppers—Emmie & Effie Elliott—Doris Hardy & Co.—Ryan & Lee—LeClair & Sampson. (Last Half)—Mahoney & Rogers—Van & Carrie Avery—Ryan & Lee—Bell & Eva.

Boulevard (First Half)—Dingley & Norton—Barlowe & Hurst—Harry First & Co.—Quigley & Fitzgerald—Rose & Ellis. (Last Half)—Peggy & Fallows—Barry & Layton—Allen, Clifford & Barry—Lew Wilson.

Lincoln Square (First Half)—Captain Betta's Animals—Nevis & Erwood—Gill & Veack—DeVoy & Dayton—Danny Simmons. (Last Half)—Yalto Duo—Helen Vincent—"The Big Bunch"—DeBiere—LeClair & Sampson.

Orpheum (First Half)—Louis Stone—Rosalie Ascher—Hank Brown & Co.—Chas. & Sadie McDonald—Burns & Kissen—Renellas. (Last Half)—Kurno Trio—Estelle Sully—Wolf & Stewart—Homer & DuBard—Frank Bush.

BROOKLYN.

Metropolitan (First Half)—Fox, Benson & Co.—Homer & DuBard—Eight Dominoes—Frank Bush—Martini & Fabrial. (Last Half)—Billy Elliott—Four Troopers—Muriel Hudson & D. Jones—Royal Yena Japs.

DeKalb (First Half)—Cliff Bailey Duo—O'Neill Sisters—Emily Smiley & Co.—Well & Mallon—DeBiere. (Last Half)—White Steppers—Shannon & Troy—Ben Lyon—Wilson Bros.—Selbini & Grovlin.

Warwick (First Half)—Victoria & Georgetown—Gillmore & Leonard—Frank Farron. (Last Half)—Allen & Averitt—Nan Hewins & Co.—Six Virginia Steppers—Ross & Ashton.

Palace (First Half)—The Harolds—Lucky & Burns—Carlisle & Roemer. (Last Half)—George & May LeFevre—Chief White Bear—Bert & Lottie Wheeler—Novelty Minstrels.

Fulton (First Half)—Bell & Eva—Mahoney & Rogers—Lew Wilson—Allen, Clifford & Barry. (Last Half)—Capt. Betta's Animals—Well & Mallon—Ilka, Marie Deal & Co.—Nevis & Erwood—Carlisle & Roemer.

BALTIMORE, MD.

Hippodrome—Odone—Curry & Graham—George Randall & Co.—Hobbe & Nelson—Anna Chandler.

BOSTON, MASS.

Orpheum (First Half)—Clayton & Clayton—Grundy & Young—Harry McCormack & Co.—Craemer, Barton & Spurling—Alexander Bros. & Evelyn. (Last Half)—Worden Bros.—Mabel & Johnny Dove—Palermo Duo—Kenny & Hollis—Jack Arnold Trio.

DORCHESTER, MASS.

Loew's (First Half)—McCormack & Irving—Hall & O'Brien—Ward & Thornton.

FALL RIVER, MASS.

Bijou (First Half)—Worden Bros.—Mabel & Johnny Dove—Palermo Duo—Kenny & Hollis—Jack Arnold Trio. (Last Half)—Clayton & Clayton—Grundy & Young—Harry McCormack & Co.—Craemer, Barton & Spurling—Alexander Bros. & Evelyn.

HOBOKEN, N. J.

Lyric (First Half)—Dorothy Rogers—Parshleys—Harvey DeVora Trio—Little Hip. (Last Half)—Picardo Bros.—Frank & Tobie—Bull Bear Indians—Swain's Cats & Rats.

HAMILTON, CAN.

Loew's—Alexandria—Orben & Dixie—"Married Life"—Weber & Elliott—Three Walters.

MONTREAL, CAN.

Loew's—"Between Us Two"—LaPearl & Blondell—Billy King & Co.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Picardo Bros.—Bert & Bettie Wheeler—George & May LeFevre. (Last Half)—Three Alex—Frank Farron—Harvey DeVora Trio.

PROVIDENCE, R. I.

Emery (First Half)—Stewart & Olive—Brown & Harris—Shannon Banks & Co.—Sam Hears—Wolgaat & Gille. (Last Half)—Marshall & Welton—McCormack & Irving—Jack Kennedy & Co.—Harris & Morey—Roy & Arthur.

SOUTH BETHLEHEM, PA.

Loew's (First Half)—Chesleigh Girls—Mack & Paglia—Swain's Cats & Rats. (Last Half)—"Mimic World."

SPRINGFIELD, MASS.

Palace (First Half)—Marshall & Welton—Jack Kennedy & Co.—Harris & Morey—Roy & Arthur. (Last Half)—Stewart & Olive—Ward & Thornton—Hall & O'Brien—Sam Hearn—Wolgaat & Gille.

TORONTO, CAN.

Yonge Street—Donohue & Fletcher—Three Burke Girls—Wm. Dick—Tom Davies & Co.—Clari & Verdi—"What Women Can Do."

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (Four Days)—Kyra—Laurie Ordway—Adams & Guhl—James Grady & Co.—Stephens & Brunelle—"Girl in the Moon."

CALGARY, CAN.

Pantages—Samoya—Royal Dragons—Rives & Arnold—Neal Abel—Walter Fisher & Co.—Durkin Girls.

DENVER, COL.

Pantages—Ruppre Comedy Four—Permaine & Shelly—Josie Flynn's Minstrels—Kuma Four—Rekoma.

EDMONTON, CAN.

Pantages—Lefroy, Talma & Bosco—Gertie Van Dyke & Bros.—Will Stanton & Co.—Santucci—Francis & Wilson.

GREAT FALLS, MONT.

Pantages (First Half)—Odina—Noodles, Fagin & Co.—Paul Pereira Sextette—Hugo Lutgens—Tybell Sisters.

KANSAS CITY, MO.

Pantages—"World in Harmony"—Eddie Ross—Moratti—Linton Co.—Anderson & Rean—Victoria Trio—"Fashions DeVogue."

LOS ANGELES, CAL.

Pantages—"Revue Bonquet"—Holmes & LeVere—Wm. Flamen & Co.—Hill, Tivoli & Hill.

MINNEAPOLIS, MINN.

Pantages—Four Miyakos—Senator Francis Murphy—Maryland Singers—Regal & Moore—Love & Wilbur.

OAKLAND, CAL.

Pantages—"Oh That Melody"—Kinzo—Mr. and Mrs. N. Phillips—Susan & Clifford—Nan Gray.

OGDEN, UTAH.

Pantages—"Oh Charmed"—Sherman, Van & Hyman—Regal & Mack—Wheeler & Potter—Kremka Bros.

PORTLAND, ORE.

Pantages—"Here Comes Eve"—Morris & Shaw—Ruth Osburn—Happy Jack Gardner—Sampson & Douglas—Hayataki Japs.

SAN FRANCISCO, CAL.

Pantages—"Love Race"—Bert & Harry Gordon—Jack LaVier—John T. Ray & Co.—Helen Moretti—Three Bullwags Girls.

SAN DIEGO, CAL.

Pantages—Spanish Dancers—Aleko, Panthea & Presco—Sandy Donaldson—Phil LaToska—Mr. and Mrs. Perkins Fisher—Green & Parker.

SPOKANE, WASH.

Pantages—Cannibal Maids—Eldridge, Barlow & Eldridge—Jones & Sylvester—June Mills & Co.—"Act Beautiful."

SEATTLE, WASH.

Pantages—Hill's Comedy Circus—Joe Whitehead—Celestial Duo—Porter J. White & Co.—Belle Oliver—Calendar Girls.

THE HOLLOWAY TRIO sailed for England Dec. 16.

Boyle Woolfolk has disbanded the "Tic Tok Girls."

Rufus Le Maire has been discharged from the Navy.

George O'Brien was discharged from the Navy last week.

Mark Lea returns to the Crescent Theatre next Monday.

Corinne Barker has withdrawn from the cast of "Remnant."

True S. James is to play the John Mason role in "The Big Chance."

Charles Thorpe got his discharge papers from the Army last week.

Carlo de Angelo (Bird of Paradise) has been released from the Army.

Ethel Standard will have the leading role in "Keep It to Yourself."

Joseph Henaberry, of the Famous Players, has been released from the Army.

George Lane has been released from overseas duty as entertainer in the Navy.

Joseph M. Ratliff, for years in the profession, is the father of a ten-pound baby boy.

Will Smith is the happy father of a baby boy, who arrived in his family last week.

Newhoff and Phelps are rehearsing a new act, music and lyrics by Wm. B. Friedlander.

Sheehan and Reegay will now be billed as Reegay and Sheehan, at Miss Reegay's request.

ABOUT YOU! AND YOU!! AND YOU!!!

Harry Baron has opened headquarters in the Harry J. Fitzgerald office as a producer.

Billy Murray has been released from the Army. He was formerly a singing comedian.

Rita Stanwood, in private life Mrs. H. B. Warner, is the mother of a girl, born last week.

The Periotts, a novelty clown break-away ladder act, played at the Columbia last Sunday.

Ethel Walker and Eleanor Cochran have been signed for new productions by the Shuberts.

Edgar Selwyn travels to Chicago once each week to see how "The Crowded Hour" is getting on.

Charles Harris is coming back to the Longacre box office. Saul Abrams will get another berth.

Marie Dressler opened her special patriotic engagement in the Liberty Theatre at Newport last week.

Leon Moore will open on the Loew Circuit on Jan. 6. Abe Feinberg arranged the booking details.

Leo Ornstein, the Russian pianist and composer, was married to Pauline C. Mallet-Prevost last week.

Al. Leichter will start on a ten days' tour of the western part of New York State, beginning next Monday.

Albert Brown has been engaged for

George Broadhurst's production of Mark Swan's "Keep It to Yourself."

Tamaki Miura gave a special patriotic concert at Camp Grant last week without cost to the Liberty Theatre Division.

Vera Michelena is again doing her vampire dance in "Take It from Me," having recovered sufficiently from her illness.

Mayme Lynton and Harry Hanlon have been added to the cast which is to support Grace George in "The Widow's Might."

Johnny Dale will leave the cast of "The Kiss Burglar" this week. He played the Eltinge Theatre engagement and on tour.

The Atwell and Moss Vaudeville Company gave free vaudeville shows for the convalescent patients at Camp Devens last week.

Sydney Harris was released from the Navy last week. He used to be in the Century box office and before that in the Globe.

Dave Lerner and Paula Sherman are home again after a tour in France to cheer up the boys for the "Over There" Theatre League.

Doris Dibble, a young California girl who came to New York with the Morgan Dancers, has been ordered home by her parents.

Mike Selwyn, who has hitherto been at the Harris Theatre, is to succeed J. J. Rosenthal at the Bronx Opera House as manager.

Dupree and Dupree will start on a tour of Loew's Southern houses on Dec. 30, fol-

lowing which they will play Loew's Western time.

Milt Gropper, the author, who is in the navy at present, has obtained a judgment of \$280 against Lew Leslie. The action was for royalties.

Charles Smith, former manager of the Grand Theatre, Terre Haute, is now located at Butler, Pa., and is in charge of the Lyric Theatre.

Albert Brown has been engaged for the cast of "Keep It to Yourself," the new Mark Swan farce, which George Broadhurst is producing.

Sam Dura and Mickey Feeley have concluded a tour of the Pantages circuit and are presenting their act at the Rialto, Chicago, this week.

Harold de Becker, who has been ill with influenza in Chicago, and was forced to withdraw from "The Voice of McConnell," is back in the cast.

Stella Gilmore, many years in burlesque, is very ill with pneumonia at the Seaton Hospital, Cincinnati, where she was taken on Thanksgiving Day.

Jean Shelby has succeeded Corinne Barker in the cast of "Remnant," the latter leaving because she has a motion picture engagement to fulfil.

Mabel Bunyea, leading woman in "The Little Brother," denied last week that she had married Constantine Giftakas, a wealthy Greek shipping man.

Chester Alexander and Jack Phillips, performers in Sennett's Cabaret, in The Bronx, were held last week for selling liquor during prohibited hours.

Charles Coburn, star of "The Better 'Ole," has been under the care of a physi-

2 FEATURES

BROADWAY

BY CREAMER & LAYTON

AFTER YOU'VE GONE

To the Profession:
Do you realize that "After You've Gone" is rapidly becoming the most popular melody published.
Do you realize that it is being used by more representative acts than any other song published.
Can it be possible that you have overlooked "After You've Gone"?

145 West 45th St.,
New York City

BROADWAY MUSICAL

WILL VON T

cian for the last week. He has not missed a single performance, however.

Fanny Brice, Bessie Clayton and Charles Burnham were among the buyers on the opening day of the Amelia Bingham sale at Smith's Knickerbocker salesrooms.

Cathleen Nesbit, Ernest Lawford, Suzanne Caubey and Murray T. Barnard are in the cast of "The World Mother," the Blanche Bates' act now at the Palace.

Allen Minnix, in charge of the construction and maintenance work of the Liberty Theatre Division hitherto, has given in his resignation. F. R. Megan succeeds him.

Isadora Duncan has had a judgment filed against her by the Renault Transportation Company for \$207.64. She was sued on a claim for taxi service rendered in 1917.

Julie Nash (Mrs. Henry Chesterfield) is recuperating from a recent illness at her home in Kalamazoo, Mich. She will resume her vaudeville tour in a week or so.

Harry Lauder and Mrs. Lauder will be the guests of the Lieutenant Governor of Nova Scotia when he and his company play in Halifax, N. S., on January 3 and 4.

T. N. Granlund, of the Loew office, directed an entertainment preliminary to the dance at the Victory dance and entertainment at the Manhattan Casino last week.

Rosetta, formerly of the act known as Rosetta and Billie, is doing a single in one, with comedy talk and novelty songs. The new act is being handled by Jack Shea.

Captain William Harrigan, son of the late Ned Harrigan, of Harrigan and Hart fame, is now on his way to America, having recovered from wounds in a base hospital.

ABOUT YOU! AND YOU!! AND YOU!!!

Charles Waldron, after three years in Australia, has returned to New York. While in the Antipodes he played leads in a number of American plays produced by the Williamson company.

Charlotte, the skater, is seriously ill at the Hotel Gerard. She had been appearing in Chicago until two weeks ago, when her poor health necessitated her removal to New York.

Alma Goodrich, said to be an actress, was designated as co-respondent last week in a divorce action entitled Wolf against Wolf, tried before Judge Giegerich in the Supreme Court.

John L. Golden, of Smith and Golden, was appointed chairman of the Theatrical Committee of the Mayor's Committee of Welcome to Homecoming Troops by Mayor Hylan last week.

Phillip Merrivale, formerly a member of Laurette Taylor's company, now a lieutenant in the Canadian Aviation Corps, is back, after nine months of service with the Canadian forces.

Tommy Levene and his Yankee Doodle Girls are playing U. B. O. houses. The act includes Tommy Levene, Frank Murray, George Brown, Dolly Clifford, Bob Lane and Blanch Parquette.

Wanda Lyon sailed for France last week to entertain soldiers there. She has been playing for the boys in the camps here for the last eight months and will remain abroad for six months.

Sergeant Edward Anthony, who wrote the book and lyrics of "Good Luck Sam," the Camp Merrit Show now at the Knick-

erbocker Theatre, is a brother of Joseph Anthony, author of "Rekindled Fires."

Eugenia Kennedy, with one of Gus Hill's musical comedies, playing out of town, lost her mother last week, when the latter died at the Neurological Hospital. Her father is fatally ill at the same institution.

Louis Sidney, formerly manager of William Fox's Jamaica Theatre, is now filling the same position at the Liberty Theatre, St. Louis, Mo. The Liberty, which is also controlled by Fox, is devoted exclusively to pictures.

Mrs. Lawrence D'Orsay, wife of the comedian appearing with Al. Jolson in "Sinbad" at the Winter Garden, left for England last week on the Lapland, to look after the children of five of her soldier brothers.

Anne Wynne O'Ryan, co-author with John Murray Anderson of Blanche Bates' latest vaudeville playlet, "The Universal Mother," is a sister of Major General John F. O'Ryan, commanding the 27th Division, U. S. A.

Joe Flynn has been appointed press representative for Arthur Hammerstein, and assumed his duties last week. He had recently been in vaudeville and in the old days used to do press work for William Hammerstein at the Victoria Theatre.

Alice Murray, of the team of Mason and Murray, playing N. V. M. A. time, has left the American hospital in Chicago and will soon leave for one of the southern health resorts to recuperate and regain her health, after which she will resume her tour.

Peggy Hopkins and Gertrude Grimes were sued last week by their former landlord, who claimed they owed a balance of a half a month's rent for the apartment at 38 West Fifty-ninth street, which they recently occupied. A judgment for \$88.90 was rendered against them.

Coxswain George F. Smithfield has been released from the United States Navy and is going to France to produce plays for the Y. M. C. A. He is at present taking a course of instruction at the Carnegie Institute, Pittsburgh, Pa., under the direction of Thomas Wood Stevens.

Roi Cooper Megrue, William Courtenay, Arch Selwyn, Rennold Wolf, P. F. Shea, R. Victor Leighton, Frank Miller, James Diamond, John Mullen, N. C. Goodwin, Max Hilliard and S. C. Stanton composed the list of honorary pall-bearers at the funeral of Charles "Pink" Hayes, who died last week.

Jack Hauser, Clara Howard, Anna Sanders, Mary L. Newkirk, Mabel Blanchard, May Gardner, Bessie Dennison, Frances Fuller, De Forest Sisters, Tom Judge and Wallace Hollingsworth were present at a banquet given in Worcester, Mass., to Billy Hart and his four girls by Paul McHale last week.

Walter Walsh, stage doorkeeper at the Winter Garden, jumped on the truck of a fire engine tender, the captain of which was a friend of his, last week, when it was on its way to a fire, and was much surprised when it stopped in front of the house where he lived, which was ablaze.

Adelaide and Hughes, Harry Carroll, Muriel Hudson and Dave Jones, Sidonie Espero, Rath Brothers, Carl McCullough, Bert Hanlon, Phil Baker, Millo Picco, Sherman and Uttry, Ethyle and Addison Fowler, Sam Hearn and Marguerite Calvert are the performers who appeared at the concert at the Central last Sunday night.

NEWAY'S

2 FEATURES

BY LEW BROWN AND WILL CLAYTON

WATCH, HOPE AND WAIT

LITTLE GIRL

(I'M COMING BACK TO YOU)

If this space permitted we would love to tell you of the success performers are meeting with this song. It is proving to be one of the most natural hits we have ever published. If you are skeptical now, you won't be within two or three weeks. Nuff sed.

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President

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CASH OR CREDIT

DIAMONDS WATCHES

WRIST WATCHES

JEWELRY

LADIES' TRAVELING BAGS

PLATINUM JEWELRY

FRANK GOULD

THE AL JOLSON OF BURLESQUE

GAYETY, BROOKLYN, THIS WEEK

WITH THE PACEMAKERS

STARS OF BURLESQUE

With Pennant Winners

LEW LEDERER

PRIMA DONNA
HIP HIP HOORAY GIRLS

HELEN McCLAIN

FORMERLY
HELEN VREELAND

ECCENTRIC
INGENUITY

SADIE ROSE

SIM WILLIAMS
GIRLS FROM JOYLAND

FEATURED
COMEDIAN

BILLY WILD

SYMONDS and LAKE'S
AUTO GIRLS

MARCUS MUSICAL
COMEDY COMPANY

MIKE SACKS

SEVENTH SEASON AS
PRINCIPAL COMEDIAN

BLACK
FACE

BILLY WALLACE

WITH
PIRATES

CLOSING SHOW WITH
A WHIRLWIND
JAZZ DANCE

HENRI and LIZELL

TRAMP COMEDIAN
SOUBRETTE
WITH PIRATES

MARGUERITE WELCH

BON TONS MUSICAL COMEDY, INDEFINITE
FEATURED PRIMA DONNA
SEE WILL ROEHM FOR NEXT SEASON

GEORGE SLOCUM

DOING MY TRAMP

WITH ED RUSH'S PARIS BY NIGHT

DIRECTION—ROEHM & RICHARDS

EDDIE DALE

Featured Comedian—Bernstein's and Levy's Beauty Review—Seventh Season

SAMUEL KLINE

Singing and Dancing Straight

Rube Bernstein's Follies of Pleasure

JACK ORMSBY

ECCENTRIC

Direction—ROEHM AND RICHARDS

TRAIL HITTERS

SEYMOUR JAMES

Ever See E. M. Dance

"KLASSY KOLORED KID"

SYMONDS & LAKE'S AUTO GIRLS

BABE HEALY

SOUBRETTE

GIRLS DE LOOKS

PURCELLA & RAMSAY

BILLY
JUVENILE

EVYLEEN
SOUBRETTE

WITH MOLLIE WILLIAMS' GREATEST SHOW

BILLY and AMY

THE HAWTHORNES

Wish You a Merry Xmas and a
Happy New Year

PHIL OTT

"THE ONLY ONE"

EN ROUTE

THE BOSTONIANS

MARIE BAKER

SORREL TOP—BLAZING THE WAY WITH "TRAIL HITTERS"

BLANCHE NADEAU

LITTLE GIRL WITH THE BIG VOICE

WITH FROLICS OF THE NITE

ELSIE BRANDON

AT LIBERTY—A PEPPY SOUBRETTE

ALFARETTA SYMONDS

SOUBRETTE

IRWIN'S BIG SHOW

BABE WELLINGTON

SOUBRETTE—Irrresistible Bunch o' Nerves. B. F. KAHN, UNION SQUARE STOCK COMPANY

LAURA HOUSTON

SOUBRETTE—MORE THAN MAKING GOOD IN "WORLD BEATERS"

STAGING IS BIG FACTOR IN SHOWS AT THE UNION SQ.

The B. F. Kahn Stock Company, at the Union Square last week, but over a pleasing entertainment that seemed to be thoroughly enjoyed by the audience on Tuesday afternoon.

The show was clean and fast, has good material, and there are many pretty girls. And the numbers are staged as is seldom seen in a burlesque show. There was not a seat

left on the main floor five minutes after the curtain went up.

"Summer Time" and "The Doctor's Troubles" were the titles of the two parts offered, composed mostly of bits. Most of these have been seen before, but the producer changed them around so that they looked a little different, and the audience laughed and applauded them.

Kahn has a good cast of principals in Frank Mackey, Billy Spencer, Babe Wellington, Louise Pearson, Lorraine, Gertrude

BURLESQUE NEWS

(Continued from page 15 and on 31)

Lynch, Brad Sutton and James Francis. They all work hard, get their scenes and bits over to good effect and put their numbers over for plenty of encores. And they always give us new numbers which are a relief. The numbers are staged with care and, in fact, seldom do we see a show on either of the big circuits that have the novelties in the line of numbers that Solly Fields puts on at the Union Square. The "Wedding Bells" number of Miss Lorraine offered something unusual in burlesque, each girl having a strap

of small sleigh bells of different sound around the wrists, arms, ankles, waist and head, which carried out the tune in perfect time. This was only one of the many novelty numbers Fields had on last week. He had the girls working hard.

The chorus was also well costumed last week. In fact, the first number was bright and attractive looking, and as pretty as any we have seen at any of the other houses in a long time. Of course, Kahn does not put on a production, nor does he have the costumes we have seen with some of the shows at the Columbia this season. But this could hardly be expected, as he is running a stock company, and has to change each week. He is giving what his patrons want, he is making money and lots of it. His show pleased last week.

MICHELINA PENNETTI

SIGHT SEERS

COLUMBIA, N. Y.
THIS WEEK

MORRIS TOLEN

ECCENTRIC COMEDIAN

came out of the West, got a job at the National Winter Garden, New York. Mike Kelly saw me the first week, and signed me at once for his "Frolics of the Nite" company. Will open in Camden, Dec. 30.

WATCH ME

HAZEL MARSHALL and ENGEL CECIL
PRIMA DONNA—WITH "WORLD BEATERS"—COMEDIENNE

JOE LURGIO EDNA
SPECIALTIES WITH "WORLD BEATERS"

RALPH (Slim) WORDLEY
Out of Pictures, Into Burlesque Irwin's Big Show

FRANKIE MARTIN
SOUBRETTE AS WILD AS EVER BEN WELCH SHOW

JACK REID AND HIS RECORD BREAKERS
THIS WEEK, HOWARD, BOSTON, MASS.

EVA LEWIS
SUNBEAM SOUBRETTE B. F. KAHN'S UNION SQUARE STOCK
DIRECTION—ROEHM AND RICHARDS

JOE ARGUS
STRAIGHT, EXTRAORDINARY WITH THE BARITONE VOICE WITH PIRATES

KATHRYN DICKEY
PRIMA DONNA JAS. E. COOPER'S SIGHTSEERS

FLO DAVIS
Soubrette, Fourth Season, Sightseers Two Seasons More Management James E. Cooper

MARTY PUDIG

NIFTY STRAIGHT WITH A NIFTY SHOW—WALDRON'S BOSTONIANS
DIRECTION—ROEHM and RICHARDS

BERT and PAULINE HALL

WITH STAR AND GARTER SHOW SEASON 1918-19

CLAUS & RADCLIFF

ECCENTRIC Successful—Returned to the Fold MILE-A-MINUTE GIRLS

EDDIE LLOYD

JUVENILE Direction—IKE WEBER BEN WELCH SHOW

MABEL LE MONAIER

ECCENTRIC SOUBRETTE JOE HOWARD STOCK COMPANY

PAULINE HARER ANDY

With Barney Gerrard's FOLLIES OF THE DAY

MAY KEARNS

INGENUE PIRATES

RUTH ROSEMOND

WATCH ME NEXT SEASON—NOW WITH SIGHTSEERS UNDERSTUDYING FLO DAVIS
and MICHELINA PENNETTI

JIMMIE KEARNEY

COMEDIAN SIGHTSEERS

1865 1918
ESTABLISHED OVER HALF CENTURY

FINE FURS

both useful and beautiful make the selection of a Christmas Gift a pleasure, and the gift will afford genuine satisfaction.

COATS AND WRAPS

of every fashionable fur and the latest models in extreme and conservative design.

NECKWEAR

stylish and beautiful, in Russian and Hudson Bay Sable, Chinchilla, Fox, Mink, Ermine, etc., with muffs to match.

C. C. SHAYNE & CO.

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126 West 42nd Street New York

NOTICE

The undersigned, J. HARTLEY MANNERS, gives notice that he has taken an appeal to the United States Circuit Court of Appeals, from the decision in his suit against Oliver Morosco, respecting the motion picture rights to "PEG O' MY HEART," and he is advised by his counsel that the appeal will be heard within two months.

He also gives notice that under his contract with Oliver Morosco, no alteration, elimination or addition can be made in the play without the approval of the author, and Mr. Manners has not consented to any alteration, elimination or addition to his play pending the appeal.

J. HARTLEY MANNERS

DAVID GERBER, Attorney
32 Broadway, New York City

TENNEY Original vaudeville acts, sketches, and monologues have the "get-over" and the Bookings in them. I can be of "MATERIAL" assistance to you. Write, phone, wire or call. The best is none too good for you. ALLEN SPENCER TENNEY, 1493 Broadway, New York City.

BERT and PAGIE DALE

Featuring Their Own Original Vampire Whirlwind
Direction—Miss G. F. Brown, Wm. S. Hennessy Office

GRENO & PLATT

An Artistic Comedy Novelty—Always Working

Direction—Jack Lewis

E. PAUL SOUTHE & TOBIN ESTELLE
VAUDEVILLE SPARKS IN HARMONY
PLAYING LOEW CIRCUIT

VAUDEVILLE REVIEWS

(Continued from pages 8 and 9)

FIFTH AVENUE

(Last Half)

This house was filled to capacity last Friday night and the bill was well received.

Strassell's Animals, in number one position, received much well deserved approval (see New Acts).

Pierre, of Alsace Lorraine, a singing and piano act, won favor. (See new Acts.)

Demarest and Doll, with their comedy, singing, dancing and piano act, scored a great big hit. The girl member of the team is petite, chic and pretty and dances well. Her partner is a remarkably expert pianist. They are also good comedy entertainers.

John Doyle and company, three men and a girl, presented "The Red Flash." The act deals with the running down of a band of anarchists by Secret Service men, and the trapping by the latter of a clever woman spy.

The sketch is well written, is melodramatic and is capitally presented. John Doyle, as the Secret Service man, does some excellent acting and the young woman who plays the spy shares first honors. It is a capital skit.

Mabel Burke was well received in her rendition of an animated song.

Warren and Templeton, two men, scored a hit and were called upon to take an encore. They opened with a song, and followed with comedy talk. Then one, with a mandolin, and the other with a miniature guitar, play accompaniments for two songs. They close with an acrobatic dance.

These boys are good entertainers. They are excellent dancers and comedians and put their material over to the best advantage.

"Motor Boating," with Tom McRae, Hazel Clark, Ada Brown and James Carney, followed. The comedy work of McRae and the songs and dances of the others, together with the impersonation hits of the four carried the act over to success.

Rena Arnold and Jack Allman, in "Vice Versa," scored a comedy hit.

Rita Mario and her orchestra of ten girls closed the bill and were well liked.

Besides the regular pictures, there was shown the film of the surrender of the German fleet. E. W.

HARLEM OPERA HOUSE

(Last Half)

The house was filled when "Synco" opened the bill. He started with a medley of popular songs on the marimba and followed with jazz songs played in such a manner as to prove that "Synco" stands for syncopation. His act was well liked here.

Marty De Wolf and Dawson Sisters followed with a singing and dancing act. (See New Acts.)

Conrad and Mayo proved to be a riot of laughter. Both enter at the same time, in the same costume, and from different entrances. The argument which ensues kept the audience laughing. An imitation of a conductorette, which was a hit, followed. The act abounds with comedy and was the best spot on the bill.

Aileen Stanley, in a song skit, came next. (See New Acts.)

Degnon and Clifton have a balancing act, introduced in a novel way, that scored. The curtain rises on an indoor scene, disclosing one of the company sitting at a piano, playing. The other then enters and plays solitaire. They have good dialogue and their stunts contain plenty of thrills.

Heider and Morgan, with their book store act, followed. The act consists of some good comedy, songs and dancing. The manner in which Heider swung his long legs around the stage was liked.

It was Oriental night at the house, and Manager Le Voy showed that he, too, knew how to get laughs by the way he distributed the prizes. G. J. H.

PROCTOR'S 125th STREET

(Last Half)

The regular bill was opened by the Three Valdres, with their novelty bicycle and dancing act. They start with a song and dance by the two girls, who also do a few stunts on bicycles. The man then performs on different types of wheels. The act contains thrills and the dancing is good.

Marker and Schenck followed with a skit that was well done. Several songs are put across in a live way and both have good voices.

Madison and Winchester presented a new comedy act. (See "New Acts.")

Boyle and Ryan have an act that can only be called fair. They use a special drop, showing a drug store with a scale in front of it. A little comedy is passed about the weight of the woman. They have a good variety of songs, and Boyle has the voice to put them across. Miss Ryan's personality, rather than her singing, gets her applause.

Mehlinger and Meyer scored the biggest hit of the bill, and deserved it. Their act consists of George Meyer's songs, with Meyer at the piano and Mehlinger singing.

The bill was closed by De Witt, Burns and Torrano. They have a novelty acrobatic and balancing act that was well done.

The olio rises on a setting in a toy-shop. Just as the big clock strikes twelve, a doll comes to life, a jumping-jack pops out of a box and a wooden soldier wakes. The act was liked. G. J. H.

MAJESTIC

(Chicago)

The Three Bennett Sisters opened with a series of gymnastic feats that were well liked.

Devine and Williams were thoroughly funny with their cross-fire patter offering. Robert Haines and Company presented a gripping playlet of "Over-There" life which was well done and intensely interesting.

Bowman and Shaw, recently returned from service in the army, contributed songs and stories as their offering, earning for themselves the honors of the program.

Grace DeMar registered in her usual manner and was very much appreciated.

Marguerite Sylva rendered several classical songs which failed to make any considerable impression on the audience. The applause that followed in her wake at the finish was negligible.

McKay and Ardine are old favorites and, as such, they scored roundly.

Gautiers Toy Shop was offered in the closing position. H. F. R.

SETTLE WEST-WYNN ROW

Arthur Hammerstein and Morris Gest have come to an amicable agreement concerning the appearance of Ed. Wynn and Mae West, with the "Midnight Whirl" at the Century Roof. When the new roof show opened on Thursday, Wynn was present, but Miss West was not. The absence of the latter was due to Hammerstein's statement that he would not let her appear unless he should share in the proceeds, as he holds an exclusive contract for the comedienne's services.

Hammerstein explains his position in the matter as follows:

"I think that an exclusive contract means something, and I told Miss West and Mr. Wynn so, and they have finally agreed with me. I am perfectly willing for them to appear anywhere they choose in entertainments after the performance at the Casino is over, but when they sign a contract to take part in another production I think that I, by virtue of my exclusive contract, ought to be paid something for their services. That is the whole sum and substance of the difficulty."

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"Business Before Pleasure"—Studebaker, Chicago, 23-28.
 "Better 'Ole, The"—Cort Theatre, New York City, indef.
 "Be Calm, Camella"—Booth, New York City, indef.
 "Big Chance, The"—(Mary Nash)—48th St., New York City, indef.
 "Betrothal, The"—Shubert, New York City, indef.
 "Back to Earth"—Broad St., Philadelphia, Pa., 16-21.
 "Cure for Curables"—(Last week).
 "Crowded Hour, the"—Wood's, Chicago, indef.
 "Canary, The"—(Julia Sanderson & Joseph Cawthorne)—Globe, New York City, indef.
 "Copperhead, The"—(With Lionel Barrymore)—Garlick, Chicago, 16-21.
 "Crowded Hour"—(Jane Cowl)—Selwyn, New York City, indef.
 "Cappy Ricks"—Plymouth, Boston, 16-21.
 "Chu Chin Chow"—Lyric, Baltimore, Dec. 23-28.
 "Charlie's Aunt"—Greenville, Tenn., 20; Asheville, N. C., 21; Bluefield, W. Va., 23.
 "Country Cousins"—Grand, Cincinnati, O., 23-28.
 "Drew, Mr. and Mrs. Sidney"—Bronx O. H., New York City, 16-21.
 "Daddies"—Lyceum, New York City, indef.
 "Everything"—Hippodrome, New York City, indef.
 "Eyes of Youth"—(With Alma Tell)—Adelphi, Philadelphia, indef.
 "Friendly Enemies"—Hudson, New York City, indef.
 "Fiddlers Three"—Tremont, Boston, indef.
 "Forever After"—Central, New York City, indef.
 "Flo Flo"—Illinois, Chicago, indef.
 "Gilbert & Sullivan Operas"—Park, New York City, indef.
 "Girl Behind the Gun, The"—New Amsterdam, New York City, indef.
 "Going Up"—Colonial, Boston; G. O. H., Chicago, 25, indef.
 "Gillette, Wm.—National, Washington, D. C., 16-21.
 "Gondoliers, The"—Park, New York City, indef.
 "Grace George"—Shubert-Belasco, Washington, D. C., 23-28.
 "Hodge, Wm.—Studebaker, Chicago (last week).
 "Hitchy Koo"—(With Raymond Hitchcock)—Illinois, Chicago, indef.
 "Home Again"—Playhouse, New York City (last week).
 "Honor of the Family, The"—(Otis Skinner)—Lancaster, Pa., 19; Altoona, 20; Johnstown, 21.
 "Happiness"—(Laurette Taylor)—Power's, Chicago, indef.
 "Head Over Heels"—16-21, open; National Washington, 23-28.
 "Have a Heart"—Columbia, San Francisco, 22-Jan. 4.
 "Howe—Lyman H. Lord's, Baltimore, 16-21.
 "Jack of Lantern"—Colonial, Chicago, 16-21.
 "Lightnin'"—Gayety, New York City, indef.
 "Ladies First"—(With Nora Bayes)—Broadhurst, New York City, indef.
 "Little Simplicity"—Astor, New York City, indef.
 "Little Brother The"—Belmont, New York City, indef.
 "Leave It to Jane"—Boston, 16-21.
 "Long Dash"—Cort, Chicago, indef.
 "Lombardi Ltd."—Shubert-Riviera, New York City, 16-21.
 "Maude, Cyril"—Empire Theatre, New York City, 16-21; Broad St., Philadelphia, Pa., 23-Jan. 4.
 "Mantell, Robert B.—44th St., New York City, indef.
 "Melting of Molly"—Studebaker, Chicago, indef.
 "My Soldier Girl"—Salt Lake City, 23-24; Ogden, 25.
 "Mutt & Jeff"—National, Chicago, 16-21.
 "My Irish Cinderella"—Kankakee, Ill., 25-26; Terre Haute, Ind., 27-28.
 "Maytime"—Shubert, Philadelphia, indef.
 "Man Who Came Back"—Imperial, Chicago, 16-21.
 "Masquerader"—Shubert-Belasco, Washington, 16-21.
 "Marriage of Convenience"—Standard, New York City, 16-21.
 "Nothing But Lies"—Long Acre, New York City, indef.
 "Opera Comique"—Park, New York City, indef.
 "Oh, My Dear!"—Princess, New York City, indef.
 "Off Chance, The"—(Ethel Barrymore)—Hartford, Ct., 17-18; Pittsfield, Mass., 19; Hudson, N. Y., 20; Syracuse, 21.
 "Oh, Lady, Lady"—Lyric, Philadelphia, indef.
 "Ott Co. Bob"—Rutland, Vt., 16-21.
 "Oh Boy"—Lyric, Cincinnati, O., 23-28.
 "Place in the Sun"—(a)—Comedy, New York City, indef.
 "Penrod"—Garlick, Philadelphia, indef.
 "Polly With a Past"—Garlick, Philadelphia, Pa., 23-Jan. 4.
 "Redemption"—Plymouth, New York City, indef.
 "The Riddle Woman"—Harris, New York City, indef.
 "Rock and White"—LaSalle, Chicago, indef.
 "Remnant"—(Florence Nash)—Morosco, New York City, indef.
 "Roads of Destiny"—(Florence Reed)—Republic, New York City, indef.
 "Sinbad"—Winter Garden, New York City, indef.
 "Singing Grace, The"—Empire, New York City (last week).
 "Sleeping Partners"—Bijou, New York City, indef.
 "Sometime"—Casino, New York City, indef.
 "Stone, Fred"—Colonial, Chicago, indef.

ROUTE LIST

"She Walked in Her Sleep"—Princess, Chicago, indef.
 "Seven Days' Leave"—Chestnut St. O. H., Philadelphia, Pa., indef.
 "Seventeen"—Loew's, 7th Ave., New York City, 16-21.
 "Twin Beds"—Olympic, Chicago, indef.
 "Tea for Three"—Maxine Elliott, New York City, indef.
 "Three Faces East"—Cohan & Harris Theatre, New York City, indef.
 "Three Faces East"—Olympic, Chicago, indef.
 "Three Wise Fools"—Criterion, New York City, indef.
 "Tiger, Tiger!"—(With Frances Starr)—Belasco, New York City, indef.
 "Thurston, Howard"—Washington, 16-21.
 "Tailor-Made Man"—Baltimore, Md., 16-28.
 "Tiger Rose"—Cincinnati, O., 16-21.
 "The 13th Chair"—Auditorium, Baltimore, 16-21.
 "Take It From Me"—Pittsburgh, Pa., 16-21; Washington, D. C., 23-28.
 "Uncle Tom's Cabin"—(Kittles)—Racine, Wis., 25; Peoria, Ill., 26-27; Springfield, 28-29.
 "Up in Mabel's Room"—Park Square, Boston, indef.
 "Under Orders"—Eltinge, New York City, indef.
 "Unknown Purple, The"—Lyric, New York City, indef.
 "Voice of McConnell"—(Chauncey Olcott)—Grand, Chicago, indef.
 "Velvet Lady"—The Forrest, Philadelphia, 23-Jan. 4.
 "Warfield, David"—Manhattan Opera House, New York City, indef.
 "Who Stole the Hat"—Garlick, Philadelphia, Pa., 16-21.
 "Ziegfeld Follies"—Colonial, Chicago, 23-indef.
 "Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.

COLUMBIA CIRCUIT

"Al Reeves' Big Show"—Empire, Albany, 16-21; Casino, Boston, 23-28.
 "Beat Show in Town"—Colonial, Providence, 16-21; Gayety, Boston, 23-28.
 "Beauty Trust"—Gayety, Montreal, 16-21; Empire, Albany, 23-28.
 "Behman Show"—Syracuse, N. Y., 16-18; Utica, 19-21; Gayety, Montreal, 23-28.
 "Bon Tons"—Lyric, Dayton, O., 16-21; Olympic, Cincinnati, 23-28.
 "Bostonians"—Grand, Hartford, Conn., 16-21; Jacques, Waterbury, Conn., 23-28.
 "Bowery"—Star and Garter, Chicago, 16-21; Berchel, Des Moines, Iowa, 22-26.
 "Burlesque Review"—Berchel, Des Moines, Iowa, 16-19; Gayety, Omaha, Neb., 21-27.
 "Burlesque Wonder Show"—Gayety, Omaha, Neb., 14-20; Gayety, Kansas City, 23-28.
 "Ben Welch"—Empire, Newark, 16-21; Casino, Philadelphia, 23-28.
 "Cheer Up America"—Gayety, Kansas City, 16-21; open, 23-28; Gayety, St. Louis, 30-Jan. 4.
 "Dave Marlon's"—Gayety, Pittsburgh, 16-21; Akron, O., 23-25; Youngstown, 26-28.
 "Follies of the Day"—Orpheum, Paterson, 16-21; Majestic, Jersey City, 23-28.
 "Girls de Looks"—Palace, Baltimore, 16-21; Gayety, Washington, 23-28.
 "Golden Crooks"—Park, Bridgeport, Ct., 19-21; Colonial, Providence, 23-28.
 "Girls of the U. S. A."—Gayety, Detroit, Ct., 16-21; Gayety, Toronto, Ont., 23-28.
 "Hlp. Hlp. Hoary"—Jacques, Waterbury, Ct., 16-21; Miner's 149th Street, New York, 23-28.
 "Hello America"—Casino, Boston, 16-21; Columbia, New York, 23-28.
 "Harry Hastings"—Akron, O., 16-18; Youngstown, 19-21; Star, Cleveland, 23-28.
 "Irwin's Big Show"—Empire, Toledo, O., 16-21; Lyric, Dayton, O., 23-28.
 "Lew Kelly Show"—open, 16-21; Orpheum, Paterson, 23-28.
 "Liberty Girls"—Gayety, Washington, 16-21; Gayety, Pittsburgh, 23-28.
 "Mollie Williams Show"—Star, Cleveland, 16-21; Empire, Toledo, 23-28.
 "Maid of America"—Open, 16-21; Gayety, St. Louis, 23-28.
 "Majestics"—Gayety, Toronto, 16-21; Gayety, Buffalo, 23-28.
 "Merry Rounders"—Columbia, Chicago, 16-21; Gayety, Detroit, 23-28.
 "Million Dollar Dolls"—Gayety, Rochester, 16-21; Syracuse, 23-25; Utica, 26-28.
 "Oh, Girl"—Miner's 149th St., New York, 16-21; Empire, Brooklyn, 23-28.
 "Puss, Puss"—Casino, Brooklyn, 16-21; Empire, Newark, N. J., 23-28.
 "Roseland Girls"—Gayety, Buffalo, 16-21; Gayety, Rochester, N. Y., 23-28.
 "Rose Sydel's"—Hurtig & Seamon's, New York, N. Y., 16-21; Park, Bridgeport, Ct., 26-28.
 "Sam Howe's Show"—Majestic, Jersey City, 16-21; Peoples, Philadelphia, 23-28.
 "Sight Seers"—Columbia, New York, 16-21; Casino, Brooklyn, 23-28; St. Louis, Dec. 16-21; Columbia, Chicago, 23-28.
 "Sporting Widows"—Olympic, Cincinnati, 16-21; Star and Garter, Chicago, 23-28.
 "Star and Garter Shows"—Peoples, Philadelphia, 16-21; Palace, Baltimore, 23-28.
 "Step Lively Girls"—Empire, Brooklyn, 16-21; Camp Upton, 22-24; Camp Merritt, 25-28.
 "Twentieth Century Maids"—Casino, Philadelphia, 16-21; Hurtig & Seamon's, New York, 23-28.

"Watson's Beef Trust"—Gayety, Boston, 16-21; Grand, Hartford, Conn., 23-28.

AMERICAN CIRCUIT

American—Sioux City, Iowa, 15-18; Century, Kansas City, 21-27; Quincy, Ill., 28.
 "Auto Girls"—Camden, N. J., 16-18; Chester, Pa., 19-21; Bristol, 23; Easton, 24; Wilkesbarre, 25-28.
 "Aviator Girls"—Lyceum, Columbus, 16-21; Wheeling, 23-25; Newcastle, 26; Beaver Falls, 27; Canton, O., 28.
 "Beauty Revue"—Wilkes-Barre, 18-21; Majestic, Scranton, 23-28.
 "Big Review"—Gayety, Milwaukee, 16-21; Gayety, Minneapolis, 23-28.
 "Blue Birds"—New Castle, Pa., 19; Beaver Falls, 20; Canton, O., 21; Victoria, Pittsburgh, 23-28.
 "Broadway Belles"—Grand, Worcester, 16-21; Howard, Boston, 23-28.
 "French Frolics"—Plaza, Springfield, Mass., 16-21; Grand, Worcester, 23-28.
 "Follies of Pleasure"—Majestic, Scranton, 16-21; Binghamton, 23-25; Schenectady, 26-28.
 "Frolics of the Nite"—Wrightstown, N. J., 19-21; Trocadero, Philadelphia, 23-28.
 "Girls from the Follies"—Century, Kansas City, 14-20; Standard, St. Louis, 23-28.
 "Grown Up Babies"—Empire, Hoboken, 16-21; Star, Brooklyn, 23-28.
 "Girls from Joyland"—Binghamton, N. Y., 16-17; Schenectady, 18-21; Watertown, 23; Oswego, 24; Niagara Falls, 25-28.
 "Hello Parce"—Trocadero, Philadelphia, 16-21; Chester, Pa., 23-25; Camden, 26-28.
 "High Flyers"—Star, St. Paul, 16-21; Sioux City, Iowa, 23-25.
 "Innocent Maids"—Cadillac, Detroit, 16-21; Englewood, Chicago, 23-28.
 "Jolly Girls"—Gayety, Minneapolis, 16-21; Star, St. Paul, 23-28.
 "Lid Lifters"—Penn Circuit, 16-21; Gayety, Baltimore, 23-28.
 "Midnight Maidens"—Gayety, Louisville, 16-21; Lyceum, Columbus, 23-28.
 "Mile-a-Minute Girls"—Crown, Chicago, 16-21; Gayety, Milwaukee, 23-28.
 "Military Maids"—Wrightstown, N. J., 16-18; Trenton, 19-21; Empire, Hoboken, 23-28.
 "Mischief Makers"—Garden, Buffalo, 16-21; Empire, Cleveland, 23-28.
 "Monte Carlo Girls"—Star, Toronto, Ont., 16-21; Garden, Buffalo, 23-28.
 "Orientals"—Majestic, Indianapolis, 16-21; Gayety, Louisville, 23-28.
 "Parisian Flirts"—Empire, Cleveland, 16-21; Cadillac, Detroit, 23-28.
 "Pennant Winners"—Gayety, Philadelphia, 16-21; Camden, 23-25; Chester, 26-28.
 "Peacemakers"—Gayety, Brooklyn, 16-21; Wrightstown, N. J., 26-28.
 "Pirates"—Star, Brooklyn, 16-21; Olympic, New York, 23-28.
 "Pat White Show"—Chester, 16-18; Camden, 19-21; Wrightstown, 23-25; Trenton, N. J., 26-28.
 "Paris by Night"—Victoria, Pittsburgh, 16-21; Penn Circuit, 23.
 "Razzle Dazzle Girls"—Standard, St. Louis, 16-21; Terre Haute, 22; Majestic, Indianapolis, 23-28.
 "Record Breakers"—Howard, Boston, 16-21; Gayety, Brooklyn, 23-28.
 "Social Follies"—Englewood, Chicago, 16-21; Crown, Chicago, 23-28.
 "Speedway Girls"—Gayety, Baltimore, 16-21; Lyceum, Washington, 23-28.
 "Tempters"—Lyceum, Washington, 16-21; Trocadero, Philadelphia, 23-28.
 "Trail Blitters"—Niagara Falls, 18-21; Star, Toronto, Ont., 23-28.
 "World Beaters"—Olympic, New York, 16-21; Plaza, Springfield, Mass., 23-28.

PENN CIRCUIT

Monday—McKeesport, Pa.
 Tuesday—Uniontown, Pa.
 Wednesday—Johnstown, Pa.
 Thursday—Altoona, Pa.
 Friday—Columbia, Pa.
 Saturday—York, Pa.

U. S. LIBERTY THEATRES

(Week of Dec. 23-28.)

Devens—First half, Pictures; last half, Frank Tannehill Co.
 Upton—First half, "Step Lively"; last half, Vaudeville.
 Merritt—First half, Vaudeville; last half, "Step Lively."
 Dix—First half, "Circusland"; last half, "Hearts of the World."
 Meade—First half, Moss Vaudeville Co.; last half, "Circusland."
 Lee—Trans-Oceanic Vaudeville Co. (all week).
 Jackson—First half, Pictures; last half, Marcus Musical Comedy Co.
 Gordon—First half, "Pair of Sixes"; last half, Vaudeville Co.
 Sevier—First half, Vaudeville; last half, Pictures.
 Hancock—First half, Musical Comedy Co.; last half, "When Dreams Come True."
 Wheeler—(Closed).
 McClellan—"Hearts of the World" (all week).
 Humphreys—First half, Camp Show; last half, Vaudeville Co.
 Beauregard—First half, Pictures; last half, "Stop, Look & Listen."
 Logan—First half, Max Bloom's Co.; last half, Pictures.
 Travis—First half, May Ward Co.; last half, Pictures.

McArthur—First half, Mercedes; last half, May Ward Co.
 Bowle—First half, Pictures; last half, Mercedes.
 Sill—First half, Pictures; last half, Vaudeville.
 Funston—Musical Comedy Co. (all week).
 Dodge—First half, Pictures; last half, Vaudeville.
 Grant—First half, Pictures; last half, "The Bride Shop."
 Custer—Musical Comedy Co. (all week).
 Pike—First half, "Fair and Warmer"; last half, Vaudeville.
 Sherman—Woolfolk's Musical Comedy Co. (all week).
 Taylor—Pictures (all week).

STOCK

All-Star Players—Lowell, Mass., indef.
 Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
 Bossey Stock—Racine, Wis., indef.
 Blaney Stock Co.—Colonial, Baltimore, indef.
 Blaney Stock Co.—Cleveland, O., indef.
 Bunting, Emma—14th St., New York City, indef.
 Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
 Castle Square Stock Co.—Castle Square, Boston, indef.
 Cutter Stock Co.—Bloomsburg, Pa., 16-21; Shamokin, 23-28.
 Central Square Players—Lynn, Mass., indef.
 Comerford Players—Lynn, Mass., indef.
 Cooper Baird Co.—Zanesville, O., indef.
 Crown Theatre Stock Co.—(Ed. Rowland)—Chicago, indef.
 Corson Stock Co.—Chester Playhouse, Chester, Pa., indef.
 Chase-Lister Co.—Gothenburg, Neb., 16-25; Sterling, Colo., 23-28.
 Dominion Players—Winnipeg, Manitoba, Can., indef.
 Ebey Stock Co.—Oakland, Cal., indef.
 Empire Players—Salem, Mass., indef.
 Enterprise Stock Co.—Chicago, indef.
 Enterprise Stock Co.—Green Bay, Wis., indef.
 Grand Theatre Stock Co.—Tulsa, Okla., indef.
 Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
 Hippodrome Stock Co.—Oakland, Cal., indef.
 Hyperion Players—New Haven, Conn., indef.
 Hudson Theatre Stock Co.—Union Hill, N. J., indef.
 Howard-Lorn Stock—National, Englewood, Ill., indef.
 Hawkins-Webb Co.—Majestic, Flint, Mich., indef.
 Harrison-White Stock—Bijou, Quincy, Ill., indef.
 Holmes, W. Hodge—Lyceum, Troy, N. Y., indef.
 Hathaway Players—Brockton, Mass., indef.
 Keith Stock—Columbus, O., indef.
 Knickerbocker Players—Buffalo, N. Y., indef.
 Klark-Gladys Co.—Westbrooke, Me., 16-21.
 Lacombe Players—Majestic, San Francisco, Cal., indef.
 La Salle Stock—Orpheum, Philadelphia, indef.
 Liberty Players—Norumbega Park, Boston, indef.
 Liberty Players—Strand, San Diego, Cal.
 Lily Stock Co.—Erie, Pa., indef.
 Manhattan Players—Dorona, Pa., 16-Jan. 4; Connelville.
 Mae Desmond Players—Philadelphia, indef.
 Malden Stock Co.—Malden, Mass., indef.
 Majestic Players—Butler, Pa., indef.
 Minton Stock Players—Milwaukee, indef.
 Maddock's Park Players—Kissimmee, Fla., 16-21.
 Morosco Stock Co.—Los Angeles, indef.
 Martin, Lewis Stock Co.—Fox, Joliet, Ill., indef.
 Nellie Booth Players—(Nellie Booth, Mgr.)—Kenyon, Pitt, Pa., indef.
 Northampton Players—Northampton, Mass., indef.
 Oliver Otis Players—Auditorium, Kansas City, indef.
 Princess Players—Des Moines, Ia.
 Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
 Permanent Players—Lyceum, Paterson, N. J., indef.
 Peck, Geo.—Opera House, Rockford, Ill., indef.
 Pinney Theatre Stock Co.—Boise, Ida., indef.
 Poli Players—Bridgeport, Conn., indef.
 Poli Stock—Poli's, Hartford, Conn., indef.
 Phelan, F. V.—Halifax, N. S., indef.
 Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.
 Rawlins-Webb Stock Co.—Flint, Mich., indef.
 Rumsey, Howard, Players—Buffalo, N. Y., indef.
 Roma, Reade, Edward, Keane Players—Jamestown, N. Y., indef.
 Royal Stock Co.—Vancouver, B. C., indef.
 Savoy Players—Hamilton, Can., indef.
 Strand Players—Hoboken, indef.
 Somerville Players—Somerville, Mass., indef.
 Shubert Stock—Shubert, St. Paul, Minn., indef.
 Sned-Eker Co.—Salem, Ore., indef.
 Trent Players—Hoboken, N. J., indef.
 Vaughan Glaser Stock Co.—Pittsburgh, indef.
 Williams, Ed., Stock—South Bend, Ind., indef.
 Wilkes Players—Wilkes, Salt Lake City, indef.
 Wilkes Players—Seattle, Wash., indef.
 Wallace Morgan, Stock—Grand Sioux City, Ia., indef.
 Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.
 Wigwam Stock Co.—Wigwam, San Francisco, indef.

MINSTRELS

Fields, Al. G., Greater Minstrels—Zanesville, O., 19; Newark, 20.
 "Rabbit Foul"—(F. S. Wolcott, Mgr.)—Fort Gibson, Miss., indef.

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Bert Howard & Elsa Graf

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Burkhardt, W. C.	Barton, Jack	DeLan, J. F.	Huber, J. R.	Mattice, Ward B.	Roomer
Bradley, Joe P.	Barton, Jim	Elliott, Max C.	Hopkins, Chas.	Norman, Perry	Sohns, Harry
Buckley, John	Cameron, Wm.	Eisenberg, G. B.	Kralce, Wm.	Pullen, Chas.	Sheehan, Jos.
Beasley, Al	Close, Chas.	Fitzgerald, Thos.	Levy, Sam	Phillips, Alf	Streeter, Morris
Bailly, Ed B.	Chagnon, W. R.	Franklin, Joe	Leahy, Chas.	P-drini, Paul	String, Andrew
Rowman, Jas. M.	Core, Jack	Pigman, Max	W-Manus, Geo.	Pollock, S. M.	Templeton, Roy
Harney, Wesley	Douglass, Fred	Haldinby, Geo.	Maxwell, Harvey	Pulnam, O. S.	White, W. L.
Bowen, G.	Deil, Bert	Hope, Douglas	Moreno, Paul	R-id, A. Gordon	Welsh, Lew J.

LADIES

Arnold, Mlle.	Byran, Elythe	Everitt, Ruth	Johnson, Neta	Masten, Mae	Sims, Mabel
Armstrong, Dorothy	Brown, Grace	Cardiner, Lydia	La Rue, Bernice	Yobler, Hila	Sweney, Mar-
Atlanti, Isabel	Clark, Jan	Gerrold, Helen	Lee, Mabel	O'Neil, Kathrine	aret
Archer, Winnie	Cleveland, Hazel	G-rdes, Annette	Leonard, Jean	O'Neill, Sadie	Via'lon, Ruth
Barron, Minnie	Connolly, May	Gray, Dixie	Lee, Madeline	Rivers, Miss H.	Welman, Miss M.
Barry, Minnie	Delaney, Mazie	Harris, Donny	Leon, Mary E.	Wise, Erna C.	Wise, Erna C.
Thorn	Duncan, Jean	Hall, Marie	Moock, Drena	Winters, Maxie	Winters, Maxie
Browne, Peggy	Daly, Carol	Hall, Marie	Moock, Drena	Winters, Maxie	Winters, Maxie
Beachey, Eva	Dickerson, Mrs.	H-t-h, Mabel	Martin, Mrs. Al	Reeb, Fred	Reeb, Fred
Blaney, Jacques	P. S.	Pans-n, Edith	Magomery, Beadie		

DEATHS OF THE WEEK

EDWARD KENDALL, well known as a theatrical advance agent, died at the Kings County Hospital, Brooklyn, last week, after an illness of six months' duration. He was sixty-eight years old at the time of his death and is survived by a wife, formerly Ruby Marlon, for a long time a member of Billy Watson's burlesque company.

Kendall, during his career, had represented many attractions as an agent and business manager. He was a member of the Friars' Club and the Mecca Lodge of Masons.

EDWARD BELMORE died in St. Luke's Nursing Home, Bayswater, England, last week. He was the son of George Belmore, well known in the profession. Edward Belmore, who at the time of his death was twenty-six years of age, had been in the profession for about eight years. His last appearance was in "The Soldier's Bride." Edward Belmore had been discharged from the army after serving in the K. R. R. C. He was the step-son of Gilbert Herron, who appeared in "Saved by Wireless."

JACK FIELD, of Plymouth, England, London agent for the V. A. F. and M. H. R. A. and at one time a manager, died in London last week at the age of fifty-four years. In the earlier days of the Alhambra, London, Field was associated with Scott and then became manager of the Southend. Afterwards, he was manager of the Palace, Plymouth, for ten years. Although he became licensee of the Great Western Hotel, Plymouth, and performed his part of inspector of Cinemas and theatres. He was a prominent member of the Licensed Victuallers' Association and had passed the thirty-third degree in Freemasonry.

REGINALD ST. CLAIRE, London manager of the Palace, died last week at the age of forty-four from Spanish influenza. He had been manager for three years and is survived by a wife and three children.

CARL STUMPS, formerly of the Boston Symphony Orchestra, committed suicide by hanging himself last week.

"REX" WEBER died of pneumonia in Chicago while working on a picture.

MRS. JOHN A. ELLSLER, America's oldest actress, died at the home of her daughter, Mrs. Effie Ellsler Weston, also an actress, in Nutley, N. J., last week. She was ninety-five years of age.

Mrs. Ellsler had been in good health and felt well until a few days before her death. She was known and liked by everyone in Nutley. Her maiden name was Euphenia Murray and she came from a family whose members were actors and actresses. She was born in Philadelphia and when but a baby of nine months made her debut on the stage in the arms of Francis Weems, a popular actor of the time, in "Jones Baby." Before she was twenty she had attained a degree of popularity that would make anyone envious and had appeared in some of the biggest productions of the day.

In the course of her career she had appeared opposite Edwin Forest, the elder Booth, Charlotte Cushman and Joseph Jefferson. Her greatest successes were made in the Euclid Avenue Opera House, Cleveland, which Joseph Jefferson built.

John A. Ellsler died thirteen years ago one of the oldest and most respected of theatrical managers.

CHARLES W. HENRY, widely known as the head of the Henry Family Theatre Company, died at his home in North Ferrisburg, Vt., Thursday morning, Nov. 14, after a lingering illness of cancer of the mouth.

Mr. Henry was born in Brattleboro, Vt., May 6, 1850, and for forty years was connected with the theatrical business. He was a talented scene painter and violinist. He was also the author of a number of plays.

In 1900 the Henry Family Sextette was formed, composed of members of his own family. From this sextette was formed the Henry Family Theatre Company. This company traveled through Vermont, northern New York and Canada.

In 1873 Mr. Henry married Martha C. Fisk, only daughter of the late Dr. D. D. Fisk of Greenfield, Mass. To this union were born seven children, four of whom are living. Arthur W. of Bristol, Vt., Mrs. James E. Cannon of Richmond, Vt., Mrs. Harry C. Cannon of Richmond, Vt., Mrs. James E. Myers and Percy F., who, with the mother, are living in the home.

MONROE H. ROSENFELD, known as a song writer and newspaper man, died of acute indigestion last Friday at the age of fifty-six years. Born in Richmond, Vt., he came to New York while a young man and lived here during the last thirty-six years of his life. Rosenfeld, at different times was a reporter for the World, was New York Herald correspondent at Newport and the representative in New York of several Chicago newspapers. He established the Rosenfeld Musical Press Bureau at 1547 Broadway twenty years ago and operated it up to the time of his death.

Among his musical compositions were "Take Back Your Gold," "With All Her Faults, I Love Her Still" and "Hush, Hush, Little Girl, Don't Cry." Services were held at the Campbell Funeral Church on Sunday, and incineration followed.

MONA ROY, in private life Mrs. Eunice Pearl Owttrim, died November 14 in London, Eng., from pneumonia, following an attack of influenza. She was a well-known variety performer.

G. W. PASTOR, of the well-known team of Clare and Pastor, died November 17 at Hill Terrace, Arbroath.

WILLIAM CHAUNCEY ANDREWS, a member of the profession for thirty years, died December 13 of heart disease in a Danbury, Conn., hospital. He was born in Paterson, N. J., sixty years ago, and became affiliated with the theatrical profession when about twenty-four years of age. He retired six years ago.

CHARLES W. HAYES, better known as "Pink," manager for Selwyn & Company, died last week of pneumonia in the French Hospital, New York City. He was forty-two years of age, and was born in Arlington, Mass. He came to New York permanently in 1901 and was known all through the theatrical world. He had been connected for years with the show business before he came to Selwyn & Company. He had acted as advance man, booking agent and manager, in addition to being connected with big tent shows. He managed the Barnum and Bailey tour throughout Europe a little more than a decade ago.

MYLES BROWN, well known along Broadway as an actor of old man parts, was killed in a motor accident on Fifty-seventh street last week. He was eighty-four years of age.

LOUIS BOWERS, for many years with the Shuberts in Chicago, died of pneumonia last Monday.

W. W. RICHARDS, manager of the Pauline MacLean Stock Company, died of pneumonia last week, in the St. Vincent Hospital, Erie, Pa. His widow and a son of five years were both sick with the "flu" doing nicely. The entire company mourn his loss, as he was liked by all.

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CLYDE J. BATES

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DIRECTION—ROEHM AND RICHARDS

JIMMIE PARELLE

KOSHER KOMIC

PENNANT WINNERS

FRANCES CORNELL

PRIMA DONNA

WITH STROUSE & FRANKLYN'S "PIRATES"

ETHEL DEVEAUX

PEPPERY SOUBRETTE

Direction—ROEHM & RICHARDS

HARLIE MAYNE

PRIMA DONNA

GOLDEN CROOKS

TOM DUFFY

WITH BARNEY GERARD'S "FOLLIES OF THE DAY"

GATTY JONES

JUVENILE—PENNANT WINNERS.

Direction—CHAMBERLAIN BROWN

Chas A Figg

"Girls of U.S.A." 1917-18-19

Direction JOE HURTIG

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SMILING NELLIE WATSON

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DELLA CLARK AND LEWIS WILL

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CHARACTERS

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Direction—I. N. WEBER

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PENNANT WINNERS

OLIVE MORGAN

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DIRECTION—H. BART McHUGH

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FROLICS OF THE NITE

EDDIE LLOYD

JUVENILE

DIRECTION IKE WEBER

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FANNIE ALBRIGHT

SOUBRETTE

PEARL LAWLER

PRIMA DONNA

SECOND SEASON

BROADWAY BELLES

TO DRAMATIZE ISHAM NOVEL

Max Marcin and F. S. Isham were commissioned last week by Selwyn and Company to write a play founded on Isham's novel, "The Three Live Ghosts," one of the best sellers of the season. The play will be produced next season.

BURLESQUE NEWS

(Continued from pages 15 and 25)

"THE WORLD BEATERS" WITH GEORGE CLARK IS BOUND TO PLEASE

The "World Beaters," in which George A. Clark is featured and which has a capable cast, was seen at the Star last week and proved to be an entertainment that gives entire satisfaction. It was thoroughly enjoyed by a big house last Thursday night. The performance was a lively one, with bits and scenes following each other in rapid succession and intermingled with bright and catchy musical numbers. Clark is responsible for the book and the staging of the piece according to the program and Raymond Midgley arranged the numbers.

The comedy falls on the shoulders of Clark and Harry Sheppell, both doing tramp characters. And they work with no end of speed. In this character, the boys work all through the first part. Clark, who is a comedian of no mean ability, is clever. He knows how to humor an audience and has a stage laugh which never fails to make a good impression. His bit on the violin and tin fife was good and pleased. We were disappointed at his omission of the bagpipe playing. He does an old Irishman in the burlesque and handles it well. Clark is one of those versatile fellows who could be called upon to play any part and would make good in it.

Sheppell, who also does a "bum" in the first part, was seen for the first time in this character by the writer, and handled the part well. He worked hard and proved a dandy foil for Clark. The burlesque found him in his regular character, that of an Irishman, which he portrayed well. Sheppell is fast and funny all through the show. Charlie Raymond, one of burlesque's best straight men, is seen to good advantage. He works with lots of speed, and "feeds" the comedians for no ends of laughs. He dresses well, is a great talker and a finished performer.

Joe Lurgio, the juvenile, is another good man in the cast. He can read lines, put over a number, dresses neatly and is a corking good dancer. He is new to burlesque and the type of fellow who will make good.

Hazel Marshall, the prima donna, is a Western girl who pleases with her singing. She does all her numbers exceptionally well and has a good voice. She is an attractive blonde of medium stature. Her costumes are pretty, particularly the black and silver fish scale one, which is very rich looking. She appears well in tights.

Little Laura Houston, a fast, dancing soubrette, put her numbers over with lots of "pep" and for several encores. She is a shapely little miss with a good amount of personality. She makes many changes of wardrobe and each dress is suitable and pleasing.

Cecil Engel, another newcomer to this field, is the ingenue. She is a rather attractive girl who did well with her numbers, and, in the scenes, appeared to good advantage.

The "holdup" bit was well done by Clark, Sheppell, Raymond, Lurgio and the Misses Engel, Houston and Marshall.

A neat singing and dancing specialty offered by Joe and Edna Lurgio, was a success. They open with a song and then go into a dance which was gracefully presented. They also dress the act well.

The "Adam and Eve" bit, in which Clark and Sheppell were the Adams and Misses Marshall and Houston the Eves, was a good laughing bit.

Marshall and Engel offered a good sister act in which they were well received for the way they presented their one number.

The card bit in the dinner scene, in which all the principals participated, was the best bit of the evening. Clark and Sheppell used the various vegetables and other eatables on the table for chips. The way they worked it was very funny and kept the audience laughing. It was something different.

The "World Beaters" have a great chorus of good looking girls who can dance and sing. And they keep going all the time they are on stage. The numbers, prettily arranged and carefully worked out, are mostly away from the usual type of burlesque numbers and are fast. The girls are attractively costumed and have many changes.

The show is bound to please and hasn't a dull moment.

"MIDNIGHT WHIRL," ON CENTURY ROOF, IS A PRONOUNCED SUCCESS

"The Midnight Whirl," produced by Morris Gest on the Century Theatre Roof st Thursday night, is generally conceded to be the best entertainment ever seen at this resort and equal to the best ever seen anywhere else in the city.

Joseph McCarthy and John Henry Mears are the authors of the lyrics of the show, and Harry Tierney wrote the music; Morris Gest is the sole producer and Edward Royce is entitled to credit for the staging.

There is, of course, no attempt at story or theme, but just one round of whirling amusement and song, with a bunch of star performers as the entertainers.

"Good Morning" was the introductory number, followed by a group of witches headed by Charles and Rosie Quinn. Then came a number by Jay Gould entitled "The Stars of Broadway," in which he sang about Mitzi, Bessie McCoy, the Dolly Sisters, Edith Day and others, they being impersonated by Rosie Quinn, Gertrude Hamilton, Peggy Carter, Arline Chase, Frances Pritchard and others.

Gordon and William Dooley, with an Apache dance and "Strolling Down the Avenue," won laughs aplenty with their knockabout comedy stuff.

For a song called "Vampires," a list of vampires were impersonated by various beauties. The "vamps" included Helen of Troy, Cleopatra, Lucretia Borgia, Carmen, Camille and Theda Bara.

Other song numbers were "Throw 'Em In," "Button Me Up the Back," and "Society is Shimmying Now." While the list of performers included, besides those mentioned above, May Leslie, Mollie King, the Roth Brothers, Julia Ballew, James Clemona and Ed. Wynn.

Wynn, concerning whose appearance in this show there has been a controversy between Arthur Hammerstein and Gest, joined the company too late to benefit by rehearsals, but he had no difficulty in winning appreciation. He had the role of a roof constable, who is sort of a master of ceremonies, and during the show impersonated waiters, janitors, stage hands and musicians, carrying the fun to every part of the roof.

COMPLETE CAST FOR SHOW

The cast for "Hello Alexander," the McIntyre and Heath play, which will be produced shortly by the Shuberts, is now complete. Besides McIntyre and Heath, the following are included in the cast: Trixie Hicks, Mat Keefe, Dan Quinlan, Eva Puck, Lulu Beason, Henrietta Byron, Joe Kaufman, Otto Johnson, Jack Squires, Harry Downing, Jack Montrose, Sig Mealy, Tom Welsh and Clayton and White.

HARRIS TO BE CLOSED

During Christmas week, the Harris Theatre will be closed for the purpose of renovating and redecorating. "The Invisible Foe," Thomas Dixon's production, will open there on December 30. Bartley Cushing is now conducting rehearsals.

NAME NEW DITTRICHSTEIN PLAY

"The Marquis de Priola" is Leo Dittrichstein's new play, written by Henri Lavedan. The piece will have its premiere in Philadelphia early in January, with a New York engagement to come immediately afterward.

HOBART HAS NEW PLAY

George V. Hobart, author of "Stop That Man," is also the author of "Our Own Boys," a war comedy, with its scenes not far from the trenches, and to be produced by William Harris.

FRED GERNER

Your father died Sunday. Funeral services Sunday, Dec. 22, at 2 P. M. Long Branch.

PEARL (PRINGLE) JOYCE
PEARL (PRINGLE) GRAY
PEARL PRINGLE SMITH

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IN THEIR LATEST NOVELTY, "WHEN EAST MEETS WEST"

ELMERE & FAY

BLACK AND TAN NOVELTY IN ONE

IN VAUDEVILLE

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

W. S. S.

War-Savings Service

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MOTION PICTURES

FILM DIVISION REPLIES TO NAT'L ASS'N

DENIES GOV'T. COMPETITION

The Division of Films Committee on Public Information, through acting director Marcus A. Beeman, made a reply last week to the resolutions passed by the Executive Committee of the National Association of the Motion Picture Industry, at the Chamber of Commerce Convention held at Atlantic City recently, in which the film men made a protest against alleged competition in the picture business by the United States Government.

Mr. Beeman's reply was directed to Messrs. Walter W. Irwin, John C. Flinn, William S. Smith and Frederick H. Elliott, as representatives of the National Association and is as follows:

"The Division of Films of the United States Committee on Public Information has received a copy of the resolution drawn up by your committee at a meeting held at Atlantic City on December 5, 1918. Your resolution features the assistance the motion picture industry has rendered to the United States Government in its Liberty Loan and Red Cross drives and departmental activities, such as War, Navy, Food, Fuel, Agriculture and other departments. This splendid and generous help and co-operation has been acknowledged by the President of the United States and by those associated with him.

"Your claim that the Division of Films of the Committee on Public Information has 'competed' with the motion picture industry in releasing its official war features and weekly reviews 'at a profit,' and want these activities turned over to private film agencies.

"The Division of Films has not competed with the motion picture industry, as it purposely avoided creating an expensive and elaborate mechanism for distribution. On the other hand, through competitive bids, it allowed the distributors of the United States to employ their physical facilities and exchanges for this purpose.

"Of necessity, the official film material was taken by the Signal Corps photographers of the army and the official photographers of the navy, no privately staged material whatsoever being utilized. All of the official film portrayed intimately and accurately the military and industrial preparations in the United States, and the splendid accomplishments of our armies on the battlefronts of Europe.

"The rental prices to exhibitors which you complain of were determined by a most fair and equitable procedure, in which each exhibitor indicated his average daily receipts and the price he could afford to pay to return him a profit and still play to crowded houses.

"The 'profits' of the Division of Films of the Committee on Public Information which you apparently object to were by act of Congress, under date of June 17, 1917, turned over to the United States Treasury, and represent a direct return to the taxpayers. The fact that the Division of Films did operate on this basis and return substantial sums to the United States Treasury, is a matter of general knowledge, and has been the subject of widespread commendation and has been gratefully appreciated to those who know the tremendous cost of this world war.

"On the other hand, had these films been released to the exhibitors at cost, as you suggest, you would have been justified in claiming that the standardized priced releases of privately produced features would be placed in jeopardy. This would have been 'ruinous competition' indeed.

"Furthermore, the Committee on Public Information, through an extensive com-

munity campaign, has brought thousands upon thousands of new patrons to the motion picture theatres of the country. The 'people's films' had a drawing power second to none. Throughout the United States and in foreign countries these films showed that the Allies and the United States must ultimately win the war, and their value in this respect cannot be overestimated.

"As a war organization similar to the War Trade Board, the War Industries Board and other departments created as war emergency bodies, the Committee on Public Information will cease to exist upon the signing of the peace proclamation. It has already reduced to a minimum its activities, as it has no desire to perpetuate itself. The third official war feature, 'Under Four Flags,' is the last official feature to be distributed. The Official War Review continues only during the period embraced by the present activities of our army and navy.

"The Division of Films is now completing a record of which it is justly proud.

"The motion pictures industry of the United States has been immeasurably benefited by its existence."

SHOW HUN FLEET SURRENDER

Fifteen hundred feet of film, showing the surrender of the German fleet, were brought to New York aboard the steamship *Adriatic* last week, having been rushed across England and then across the Atlantic by Universal Film Company couriers. Customs red tape held the undeveloped film at the *Adriatic's* pier, and it was feared by the Universal that another ship, with competitive couriers, might arrive. But that did not happen. The film was rushed to the Universal workshop when it arrived here at 5 p. m., and at 9:30 the picture was completely finished. One theatre got the film in time to display it once before closing that night.

All features of the surrender are shown in the film; the allied fleet steaming out from the English coast, the German U-boats, a close up view of the latter plainly showing the sailors, King George and the Prince of Wales boarding Admiral Rodman's flagship, the *New York*, and finally the big ships of the German fleet come, their flag having been hauled down.

CAN'T RE-OPEN CASE

Charles Cogut, who originally obtained a judgment against the Sterling Film Company, that was later set aside through default, will not be able to re-open his suit for \$2,500 damages, according to a decision which the Appellate Division of the Supreme Court handed down last week.

Cogut claimed he had bought a one-half interest in the New York City rights of "The Burning Question," a feature picture, and that the Sterling Film Corporation, which owned the film, ignored his rights and sold it to a man named Jack Rittberg or Jack Tyrrell.

GOLDWYN SIGNS ROGERS

Samuel Goldfish has landed Will Rogers for the Goldwyn Company, which has been angling for him ever since he made "Laughing Bill Hyde." The contract was signed in Cleveland, where Rogers is playing with the "Follies." His pictures are to be made at the Culver City Studios, they say at the Goldwyn offices.

FORMS OWN COMPANY

Ora Carewe has formed her own company, to be directed by Walter Wright. Her pictures will be along comedy lines. Miss Carewe was originally seen in Mac Sennett comedies and later appeared with Tom Moore and Wallace Reid.

THEATRE TAX TO STAND

WASHINGTON, D. C., Dec. 16.—The Senate has agreed upon the tax on admissions to places of amusements, on films and on cabarets, and it will soon be in force unless something happens.

IRWIN RESIGNS AS VITAGRAPH MANAGER

QUIT BECAUSE OF DISSENSIONS

Walter W. Irwin, General Manager of the Vitagraph Company's distributing organization, the corporate title of which is Vitagraph-Lubin-Selig-Essanay Inc., has handed in his resignation to the Board of Directors and will retire as the active head of that concern on January 1. His successor has not been definitely decided upon as yet, although a man closely associated with Albert H. Smith, President of the Vitagraph Company, is understood to be slated for the post.

There has been considerable friction between Irwin, and others in the organization, regarding matters of business policy, for some time. The disagreements reached a stage recently, it is said, where Irwin decided that the best way to solve the problem would be for him to retire from the management, and allow those who felt that they were qualified to run things try their luck.

Irwin, who assumed charge of the Vitagraph in 1915, when the Flatbush film concern made up its mind to go out after feature business, is credited with having placed several innovations in effect, including a profit sharing plan, that has been eminently successful. He will still retain his stock in the Vita. There is a possibility that Irwin will go into business for himself as a specialist in the foreign film field.

HALL GETS 'WANTED FOR MURDER'

The success of "Wanted for Murder" at its initial showing at the Broadway Theatre caused Frank Hall to make Harry Rapf an offer in the lobby of the theatre for the Independent Sales Corporation. The deal was immediately closed, making it one of the quickest deals on record.

S. J. Kaufman, of the New York *Globe*, is the author of the production, and Frank Crane directed it, featuring Elaine Hammerstein.

GOMPERS TO BE IN FILM

Samuel Gompers, president of the American Federation of Labor, has signed a contract with Frederick L. Collins, of the McClure Productions, to appear in a film based upon his career. As Mr. Gompers rose from a poor boy to his present position, the picture should be one of interest. A film based on the life of Col. Theodore Roosevelt will soon be released by the McClure Company.

PLIMPTON BACK TO GAME

Horace G. Plimpton is back in the motion picture field at the head of his own company, recently organized under the name of the Plimpton-Fischer Photoplays, Inc. Plimpton was for many years associated with the Edison Film Company. He is already assembling the first production at the Sherwood Studios, Yonkers, N. Y.

WORLD TO ISSUE WEEKLY

The World Film people are about to enter the animated weekly field. All arrangements are completed, and the first will be issued about Jan. 15. A corps of experienced newspaper men are to have charge of it, and claim that the "World News" will be absolutely unprejudiced.

IRWIN QUILTS VITAGRAPH

Walter W. Irwin has resigned from the Vitagraph Company, his resignation to take effect Jan. 1, 1919. It is understood, however, that he holds his stock in the company. He became general manager and treasurer in April, 1915.

FILM FLASHES

June Elvidge is ill with the influenza.

Clara Horton is working on her second picture for Paramount.

Lillian Gish is now convalescent from a bad attack of influenza.

Pathé will release "Check Your Baggage" with Toto, on Dec. 22.

Valentine Grant is back in New York after a year's absence in the West.

The Rialto is featuring Wm. S. Hart in "Branding Broadway" this week.

Douglas Fairbanks in "Arizona" is heading the bill at the Rivoli this week.

Jack Pickford's first picture with his own company is to be called "In Wrong."

Kitty Gordon's first United Theatre Production, "Adele," will be released Jan. 26.

The Pathé News will run special local editions hereafter beginning Christmas Day.

Pauline Frederick is working on her first Goldwyn picture at the Biograph studio in the Bronx.

Hugh Ford has gone West to direct a new film for the Famous-Players-Lasky Company.

Doris Kenyon is back from South Carolina where she has been working on two productions.

Richard Stanton is looking for a cast for William Farnum's next picture, "The Lucky Chance."

Edward Sloman is working near Mojave with Margaretta Fisher producing "Put Your Hands Up."

Douglas Gerrard is back directing work on "Sealed Orders" after a three weeks' bout with the "flu."

Mae Murray did an act last week in all the Loew theatres where "Danger, Go Slow" was shown.

The Official War Review No. 26 will show the end of the war and the beginning of the reconstruction period.

Official war review No. 25 was released Dec. 16, showing the American forces at the St. Mihiel salient.

The title of Madge Kennedy's new film "Primrose" has been changed to "Day Dreams" by the Goldwyn Company.

Irving Cummings and Oscar Apfel left for the coast last week to work on a new Selig production "Ravished Armenia."

Kitty Gordon's production "Platonic Love" has been purchased by J. A. Berst, president of the United Pictures Theatres.

S. L. Rothapel and Samuel Goldfish have been guests of honor at four different dinners since the start of their cross country tour.

Blanche Sweet's new picture "The Unpardonable Sin" will shortly be shown in Los Angeles and from there will be brought East.

Pathé Exchange won a victory in court last week over Prince Sarath Ghosh who charged them with plagiarism in "The Iron Claw."

The Triangle Film Company last week won the suit brought against it three years ago by the Shuberts for using the name of "Old Heidelberg."

President Wilson saw "Mickey" last Monday evening on board the ship *George Washington*. Copies of the song were also distributed to everyone on board.

The first of the two Blackton productions to be booked by the Independent Sales Corporation has been retitled "Life's Greatest Problem," and stars Mitchell Lewis and Ruby de Remer.

Metro has announced four comedies as its program for Jan. 5. They are Bert Lytell in "The Spender," Viola Dana in "Oh! Oh! Annie," "Lady Frederick or The Divorcee" with Ethel Barrymore and May Allison in "For Thirty Days."

Paramount and Arctcraft were all over Broadway last week. At the Rivoli, Elsie Ferguson was seen in "Under the Greenwood Tree." The Rialto had "Fuss and Feathers" with Enid Bennett, and Wallace Reid, in "Too Many Millions" held the Strand.

FEATURE FILM REPORTS

"CAUGHT IN THE ACT"

Cast
 Priscilla Kane.....Peggy Hyland
 Langdon Wright.....Leslie Austin
 Peter R. Kane.....Mrs. Charlotte Coer
 Lord Cecil.....Jack Raymond
 Jeeves, Wright's Valet.....Wally McKeon
 Mrs. Hopkins.....Elizabeth Garrison
 Her Niece.....Mr. Martin
 Dr. McNeill.....Henry Hallan
Story—Comedy. Written by Fred Jackson,
 directed by Harry Millarde, featuring Peggy
 Hyland.

Remarks

"Caught in the Act" is a pleasing comedy showing Peggy Hyland at her best. She has a strong supporting cast and the picture is well acted.

Priscilla Kane is a wild young girl accustomed to doing as she pleases. She goes into a mending shop to have her hat repaired and there meets a young man who has just ripped his trousers. She poses as the owner of the shop and takes his address so as to be able to call for clothes to repair. She calls at the house a few times and they quickly fall in love with each other.

The young man is Langdon Wright, a journalist, and who has been attacking her father for profiteering. Her father tries to frame Wright by "planting" a woman in his room, but, on the night the frame-up was to be worked, Wright pretended illness so that Priscilla would nurse him, which she does. The father then finds out that his daughter is in Wright's apartment and a lively scene ensues, with Kane banging for admittance at the door while Wright and Priscilla flee up the fire-escape to a minister's apartment, where they are happily married.

Box Office Value

One day.

"A LADY'S NAME"

Cast
 Mabel Vere.....Constance Talmadge
 Noel Corcoran.....Harrison Ford
 Gerald Wantage.....Emory Johnson
 Maud Bray.....Vera Doris
 Flood.....James Farley
 Adams.....Fred Huntley
 Bird.....John Stepping
 Bentley.....Truman Van Dyke
 Emily.....Bobbie Pitts
 Mrs. Haines.....Lillian Leighton
 Margaret.....Emma Gerdes
Story—Comedy. Written by Cecil Harcourt,
 directed by Walter Edwards, featuring Constance Talmadge.

Remarks

"A Lady's Name" next to "A Pair of Silk Stockings," is the best comedy Constance Talmadge has, as yet, played in. The film is one that will make laughs all the way through.

Mabel Vere is a novelist looking for material for a new book. She inserts an ad for a husband in a daily paper, despite the fact that she is already engaged. The first applicant is a roughneck whom she is compelled to forcibly eject from her room with the aid of her friend and roommate, a student of Jiu-Jitsu.

The next is a butler by the name of Adams. He invites her to take tea with him the next day during his master's absence. She accepts, seeing in him an opportunity for new material.

The third is Noel Corcoran, a wealthy clubman, who answered the ad out of curiosity. She is interested in him, but turns him down.

The next day she goes to tea with the butler, and there meets the cook, who is supposed to marry Adams. The cook becomes hysterical and the master phones to prepare supper. The cook being unable to work, Mabel volunteers to prepare supper. The master comes home and finds her. She recognizes him as her third applicant, Noel Corcoran.

The next day she quarrels and breaks her engagement with Wantage. Corcoran finds out about it and meets her in the part. The picture closes with both of them walking to get a wedding ring. G. J. H.

"QUICKSAND"

Cast
 Mary Bowen.....Dorothy Dalton
 Jim Bowen.....Ed. Cozen
 Alan Perry.....Philo McCullough
 John Boland.....Harry A. Barrows
 Frankie Bowen.....Frankie Lee
Story—Dramatic. Written by John Lynch,
 directed by Victor L. Schertzberger, featuring Dorothy Dalton.

Remarks

"Quicksand" is a well staged and acted drama. The plot is of the old type, but Miss Dalton and a strong supporting cast serve to make it interesting.

Jim and Mary Bowen are a couple happy in their love for each other and for their son, Frankie. Jim occupies an important position as cashier in a bank. Alan Perry, junior partner of the bank, is a libertine who forges a check and manages it so that Jim gets blamed for it.

John Boland, in love with Mary Bowen, is a political leader who is aware of Perry's crime, but allows Jim to go to jail so that he will be out of the way. Mary sets about clearing her husband's name, and finally after a tense scene, compels Henry to confess at the point of a gun.

Box Office Value

One day.

"ARIZONA"

Cast
 Lieut. Denton.....Douglas Fairbanks
 Canby.....Theodore Roberts
 Mrs. Canby.....Kate Price
 Col. Bonham.....Frederick Burtos
 Capt. Hodgeman.....Harry Northup
 Kellar.....Frank Campeau
 Estrella.....Kathleen Kirkham
 Bonita.....Majorie Dav
 Lena.....Marguerite de la Motte
 Tony.....Raymond Hatton
 Doctor.....Robert Boulder
 Lieut. Hatton.....Albert McQuarrie
Story—Western comedy. From the play by Augustus Thomas, directed by Albert Parker, featuring Douglas Fairbanks and Marjorie Dav.

Remarks

"Arizona" is another typical Fairbanks play, brim full of action and laughs from the start.

The scene is laid at a western army post where Lieut. Denton (Douglas Fairbanks) has the admiration of the whole force. He is in love with Bonita Canby who returns his affection. She is the sister-in-law of the colonel, who is still madly in love with his wife, Estrella. Estrella, however, has become infatuated with Capt. Hodgeman, despised by Denton because he knows him to be a cad.

The colonel leaves the post for two days, and during his absence Hodgeman plans to elope with Estrella. Denton finds a note in which Hodgeman has communicated his plan to the colonel's wife and, after having seen the colonel off, comes back, throws Hodgeman out of the house and shows Estrella what a cad the captain is.

In the meantime the colonel turns back because he has just been informed that war has been declared on Germany. He finds Lieut. Denton in his wife's apartments, gets excited and demands his resignation. Denton hands it in, and sets about raising his own company of volunteers. Later Estrella confesses all to her father, who compels her to confess to her husband. All then ends well. The play is well acted and contains plenty of suspense, thrills and laughs.

Box Office Value

Full run.

"CROWN JEWELS"

Triangle—Five Reels

Cast
 Diana De Lille.....Claire Anderson
 Madame Levine.....Lillian Langdon
 Kenneth Gray.....Joe Bennett
 Baron Strickland.....Frank Leigh
 Maxwell Grey.....Geo. Pearce
 Varnet.....Billy Musgrave
 Lupino.....H. N. Dudgeon
Story—Dramatic. Scenario by Robert Hill,
 directed by Roy Clements, featuring Claire Anderson.

Remarks

The story of this film is a thrilling one and presents many possibilities. But it is a maze of plots and counterplots that perplex the spectator and are so complicated that it is exceedingly difficult to follow the story. The romance is poorly worked up, the natural way in which Diane and Kenneth fall in love at first sight approaching the ridiculous.

The royal head of a European kingdom arranges, secretly, to transport, by means of a trusted agent, his most valuable crown jewels to America. Through Baron Strickland, the Baroness, who assumes the name of an old friend, Madame Levine, keeps trace of the jewels and, working with a crooked organization, awaits their arrival. She persuades Diane De Lille, a French refugee, to pose as her daughter, playing upon Diane's sentiments. The two soon become additions to the society at the Ritz Carleton Hotel.

But young Kenneth Gray, son of a wealthy banker, falls in love with Diane and the latter confides her suspicions to him. He meets the boat carrying the jewels and is followed by Madame Levine's agents. Diane, who discovers the workings of Madame Levine's plot, is made a prisoner by her and one of her assistants. She manages to secure the help of a maid, makes her escape and makes a dash for the rendezvous of the criminals.

The king's messenger, meanwhile, has unwittingly the criminals through Kenneth's activity and the finish discloses that Diane is the daughter of a French count. A love scene between Kenneth and Diane concludes the picture.

U. S. ISSUING TWO-REELERS

The United States Division of Films is releasing a collective series of two-reelers, each dealing with some vital war activity, and showing methods used and results obtained. The first will be released Dec. 23 and the others every two weeks afterward. They are, in order: "If Your Soldier's Hit," "Wings of Victory," "Making a Nation Fit," "The Bath of Bullets," and "The Storm of Steel." "Under Four Flags" made such a tremendous hit that it was the first picture ever playing the Rialto and Rivoli at the same time and then being booked again at those houses on being reissued.

VAUDEVILLE BILLS

(Continued from page 21)

HARTFORD, CONN.

Poli (First Half)—Schlavioli Bros.—Walters & Daniels—Harry Mason & Co.—Billy Hart & Co.—Billy Schoen—Nursle & Boys. (Last Half)—Fred & Albert—Barbour & Lynn—Quixey Four—Chisholm & Breen—Lowry & Prince—"Sports in the Alps."

NEW HAVEN, CONN.

Bijou (First Half)—Fred & Albert—Anna Frances—McIntyre & Robbins—Wiki Bird—"Some Baby." (Last Half)—York's Dogs—Cornell & Adele—Gallerini & Son.
 Palace (First Half)—Alverez Duo—Francis Renalt—Chisholm & Breen—Quixey Four—Burke-Tovey & Co. (Last Half)—Seymour's Happy Family—Wilton Sisters—Gillen & Mulcahy.

SPRINGFIELD, MASS.

Palace (First Half)—Forrest & Church—Allman & Nevins—Millard Bros.—Wilton Sisters—The Sharrocks—The Five Martins. (Last Half)—The Van Cellos—Harry Tenny & Co.—Eddie & Ramsden—Billy Hart & Girls—Francis Renalt—"Perhaps You're Right."

SCRANTON, PA.

Poli (First Half)—Austin & Carvin—Ferraro & Tabbo—"The Average Man"—Hudson & Jones—Mlle. Brunelle & Co. (Last Half)—Garcinetti Bros.—Brown & Taylor—Marshall Montgomery—Curley & Hall—Hudji Sambolo.

WILKES-BARRE, PA.

Poli (First Half)—Garcinetti Bros.—Brown & Taylor—Marshall Montgomery—Curley & Hall—Hudji Sambolo. (Last Half)—Austin & Carvin—Ferraro & Tabbo—"The Average Man"—Hudson & Jones—Mlle. Brunelle & Co.

WATERBURY, CONN.

Poli (First Half)—Mabel Whitman & Dixie Kids—Harry Tenny & Co.—Kinkaid Kilties—Griffith & Dow—Three Eddies. (Last Half)—Schlavioli Bros.—Johnson & Crane—Allman & Nevins—Billy Schoen—"Some Baby."

WORCESTER, MASS.

Poli (First Half)—The Van Cellos—Duval & Symonds—Eddie & Ramsden—Lowry & Prince—"Sports in the Alps." (Last Half)—Forrest & Church—Hallan & Goss—The Sharrocks—The 5 Martins.

Plaza (First Half)—La Rue & Dupree—Johnson & Crane—Seymour's Happy Family—Ruth Curtis & Jazz Band. (Last Half)—The Ziras—Walters & Daniels—Harry Mason & Co.—Millard Bros.—Nursle & Boys.

W. V. M. A.

ALTON, ILL.

Hippodrome (First Half)—Wells & Crest & Ohana San. (Last Half)—Bill Robinson—Yodeling Troubadours.

BELLEVILLE, ILL.

Washington (First Half)—Doherty & Scallan—Joe Barton—McCormack & Wallace. (Last Half)—Whirlwind Hagens—College Quintet.

CEDAR RAPIDS, IOWA

Majestic (First Half)—Nelson's Novelty—Maidie DeLong—Sam & Ada Beverly—"Follies of Today"—Frank Fay—Roy Harrah & Co. (Last Half)—Johnson & Baker—Redmond & Wells—The Kuehns—Hal Johnson & Co.—Irving & Ward—Howard & Fields.

CHAMPAIGN, ILL.

Orpheum (First Half)—Frank Carmen—Stimms & Warfield—Gilmore-Brown & Co.—Fred Elliott—Four Kings. (Last Half)—Davis & Walker—Geo. Mack—Miss 1920.

CHICAGO, ILL.

Wilson (First Half)—Walzer & Dyer—Kaufman & Lillian—Ed Farrell & Co.—Pat Barrett—Black & White. (Last Half)—Hip Raymond—Nadelle & Follette—Roach & McCurdy—Galelli's Monks. Kedzie (First Half)—Marshall & Covert—Hip Raymond—"Hello People Hello"—Chas. Althoff—Howard & Helen Savage. (Last Half)—Marvelous Deonzo—Lewis & White—Ed Farrell—Larry Comer—Brown's Highlanders.
 Lincoln (First Half)—Wilhat Trio—Gladys Fadley—Mr. & Mrs. Sidney Payne—Larry Comer—Doc Baker & Magazine Girls.
 American (First Half)—Fox & Evans—"The Golden Bird"—Howard & Fields. (Last Half)—Wilhat Trio—Gladys Fadley—Mr. & Mrs. Sidney Payne—Walzer & Dyer—Leroy & Dresner—Crewell Fanton & Co.

DES MOINES, IA.

Empress—Tablero's Circus—Cameron & Gaylord—"Hit the Trail"—Jarvis & Harrison—Ambler Bros.

DUBUQUE, IA.

Majestic (First Half)—Lane & Harper—Hal Johnson & Co.—Miller & Lyle—Keno, Keys & Melrose.

DULUTH, MINN.

New Grand (First Half)—Paul & Pauline—Gardner & Revere—Wood, Young & Phillips. (Last Half)—Adonis & Dog—Gene & Katherine King—Lella Shaw & Co.—Ernest Hiatt—Chas. Ahearn Troupe.

DECATUR, ILL.

Empress (First Half)—Davis & Walker—Milloy Keough & Co.—John Geiger—Miss 1920. (Last Half)—Frank Carmen—Marshall & Covert—Gilmore-Brown & Co.—Fisher & Gilmore—Doc Baker & Magazine Girls.

DAVENPORT, IA.

Columbia (First Half)—Johnson & Baker—Redmond & Wells—"Revue de Vogue"—Irving & Ward—DeWinter & Rose. (Last Half)—"The Mimic World."

EVANSVILLE, IND.

New Grand (First Half)—The Parinnes—Mowatt & Muller—Elsie Williams & Co.—Polly, Oz & Chick—Harold Dukane & Co.

EAST ST. LOUIS, ILL.

Erber's (First Half)—Monahan & Co.—Cahill & Romaine—College Quintet—Whirlwind Hagens. (Last Half)—Azelle & Deloris—McCormack & Wallace—John Geiger—"Skating Bear."

GREEN BAY, WIS.

Orpheum (Last Half)—White Bros.—Regan & Renard—"Revue DeLuxe."

LINCOLN, NEB.

Liberty (First Half)—Wurnelle—Mann & Mallory—Gordon, Kinley & Virginia—"Ruberville Revue." (Last Half)—Lite & Weight—Maggie Taylor Waitress—Harry Gilbert—Anna Eva Fay.

MILWAUKEE, WIS.

Palace (First Half)—Monroe & Grant—Roach & McCurdy—"Revue DeLuxe"—Regan & Renard—Kenny & Rhea. (Last Half)—Frances Dyer—Edward Esmond & Co.—"The Golden Bird"—Alice Hamilton—"The Silver Fountain."

MINNEAPOLIS, MINN.

New Grand—Three Killarney Girls—Wm. Armstrong & Co.—Wessler & Reeser—DeKoch Troupe. New Palace—Flying LaMars—Harrington & Mills—"Pretty Soft"—Frozini—"An Hele for a Night."

MADISON, WIS.

Orpheum (First Half)—Marvelous Deonzo & Co.—Peerless Trio—Stan & Mae Laurel—Alice Hamilton—Crewell Fanton & Co. (Last Half)—Kenny & Rhea—Coley & Jason—Valentine Vox—Murphy & Lachmar—"On the Veranda."

MOLINE, ILL.

Palace (First Half)—Melroy Sisters—"Two Weeks' Notice"—"On the Veranda." (Last Half)—Kaufman & Lillian—Nellie Filmore & Co.—Franklyn Fay—"Follies of To-day."

OMAHA, NEB.

Empress (First Half)—Tyler & St. Claire—Maggie Taylor Waitress—Harry Gilbert—Anna Eva Fay. (Last Half)—Wilson & Van—Hahn, Weiler & Kenyon—Artols Bros.

REGINA, CAN.

Regina (Last Half)—Lorraine & Mitchell—Rector, Weber & Talbert—Rome & Wagner—LaFollette & Co.

ROCKFORD, ILL.

Palace (First Half)—White Bros.—Frances Dyer—Nellie Filmore & Co.—Coley & Jaxon—"The Silver Fountain." (Last Half)—Monroe & Grant—Peerless Trio—Stan & Mae Laurel—Chas. Althoff—DeWinter & Rose.

SUPERIOR, WIS.

New Palace (First Half)—LeRoy & Paul—Bob & Peggy Valentine—Lella Shaw & Co.—Ernest Hiatt. (Last Half)—Juggling DeLisle—Folsom & Brown—Gardner & Revere—"Cycle of Mirth."

SASKEATOON, CAN.

Empire (First Half)—Lorraine & Mitchell—Rector, Weber & Talbert—Rome & Wagner—LaFollette & Co.

ST. PAUL, MINN.

New Palace (First Half)—Three Kanes—Hyland, Grant & Hyland—Folsom & Brown—Chas. Ahearn Troupe. (Last Half)—Paul & Pauline—Sullivan & Meyers—G. S. Gordon & Co.—Wood, Young & Phillips—Bonomars Arabs.

SIOUX CITY, IA.

Orpheum (First Half)—Juggling DeLisle—Wilson & Van—"The Lemon"—"Cycle of Mirth"—Fred Rogers—Lasova & Gilmore. (Last Half)—Artols Bros.—Harris & Nolan—Martha Hamilton & Co.—Maudie DeLong—Miller & Lyle—Dias Monks.

SOUTH BEND, IND.

Orpheum (First Half)—"The Weaker One"—Primrose Four. (Last Half)—Gardner's Maniacs—"World Wide Revue"—Marie Fitzgibbons—Nippon Duo.

SPRINGFIELD, MASS.

Majestic (First Half)—Azules & Delores—Cal Dean & Girls—Geo. Mack—"The Skating Bear." (Last Half)—Meryl Prince Girls—Wilfred Clarke & Co.—Four Kings.

SIOUX FALLS, S. D.

Orpheum (First Half)—Juggling DeLisle—Hahn, Weller & Kenyon—Delores Valletta. (Last Half)—Sheldon & Daly—Fred Rogers.

ST. LOUIS, MO.

Kings (First Half)—"All King Revue." (Last Half)—Joe Barton—Doherty & Scallan—Roberts, Pearl & Straw—Willie Bros.
 Columbia—Polley—Manning Sisters—Lehigh DeLacy & Co.—May & Kilduff.

Grand Opera House—"The Altkens—Doranto—Leroy & Mabel Hart—Kartell—Althoff Sisters—Knight & Jackman—"Revue a la Carte"—Barnes & Lorraine—Time & Title.

TERRE HAUTE, IND.

Hippodrome (First Half)—Camilla's Birds—Haddon & Norman—"Old Soldier Fiddlers"—Jean Barrios—Frank Stafford & Co.

WINNIPEG, CAN.

Strand—Hama & Hamoka—Irving White & Marie—Francis & Nord—"Just Girls."

BATTLE CREEK, MICH.

Bijou (First Half)—"Yankee Princess." (Last Half)—Zemater & Smith—Fox & Evans—"Hello, People, Hello"—Bert Howard—Black & White.

BAY CITY, MICH.

Bijou (First Half)—Hughes Musical Duo—Cooney Sisters—John R. Gordon & Co.—Chas. Kenna—Frear, Baggett & Frear. (Last Half)—Welling Levering Duo—Jack George Duo—"Why Worry"—Harris & Mantion—The Gellis.

FLINT, MICH.

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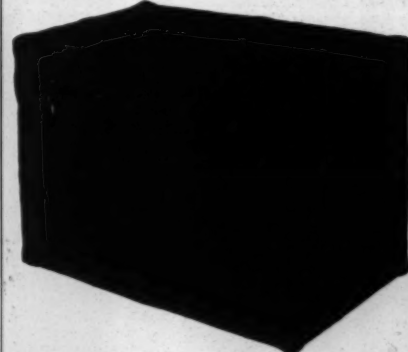
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